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BOWLES'S
Complete Drawing-Book,

CONTAINING

An extensive Collection of EXAMPLES on a great Variety of Subjects, for the *Improvement of Youth*, in the pleasant and useful

{ ART } OF { DRAWING,

Elegantly engraved on One Hundred Copper-Plates,

IN THE FOLLOWING METHOD :

I. Lessons adapted to lead the Pupil gradually from the First Practice on Parts of the Human Body, to the Drawing of the Whole Academy Figures, in Fifty Plates, by Sebastian Le Clerc.

II. Examples of Landscapes sketched in Outlines for the first Attempts

of the Pupil, and finished with Shadings for his after Practice. In several Original Plates, by Chate-laine, Viveres, Vansomer, &c.

III. Designs in Sea Pieces ; many Examples in Horses, Cattle, Fowls and Flowers, after the best Masters, on each Subject.

To which are annexed,

INTRODUCTORY RULES for the USE of LEARNERS ;

WITH AN

ACCOUNT of the INSTRUMENTS and MATERIALS used in DRAWING.

THE EIGHTH EDITION,

Corrected and greatly Improved with Additions.

L O N D O N :

Printed for and sold by the Proprietor CARINGTON BOWLES,

At his MAP and PRINT WAREHOUSE,

No. 69, in St. Paul's Church Yard. (Price 7s. 6d.)

x Cup. 407. g. 26.



DIRECTIONS TO BE OBSERVED IN

D R A W I N G.
D R

THIS useful, noble, and extensive ART, besides its being an immediate Introduction to *Painting, Sculpture, Engraving*, with all the train of graceful studies coinciding therewith, is even necessary to form the minds of Youth for whatever station designed, since nothing informs or corrects our ideas so soon as a true knowledge of Symmetry and Proportion. Although this Art, in its extent, be as spacious as Observation can discover, or Imagination conceive, yet in the following sheets may be found an Abstract, containing Examples amply sufficient to direct a Genius, in the least apt or inquisitive, not forgetting diligence, but laying aside fear; because every fresh attempt on the same subject will evidence an amendment to encourage the learner. It would be rash on a sudden to expect perfection in this Art; yet, after a few painful ESSAYS, a pleasure succeeds in the prospect, and grows in the practice, beyond that of any other Acquisition; and sure no one would spare the Means where the End is so desirable. Not one Book has hitherto appeared in this country well suited to facilitate the attainment of this Art; yet we are always invited to attend to ample and learned instructions to beginners, where the preliminary discourses often puzzle and confuse the ideas more than the examples they recommend are ever able to eradicate. But since example has made verbal Instructions expected, we here subjoin such as seem to us necessary for a Work of this kind, viz.

Any of the following Examples being placed before you, a BLACK LEAD PENCIL and PAPER are all the requisites needful. Then slightly sketch the general proportions, from the object so placed, which carefully survey, and alter by

rubbing it gently out with stale bread or India rubber, slightly and cautiously retouching with more correctness, still keeping your copy so faint that you may with ease rub out and amend it. When you can find no farther disagreement from the original in your sketch, fresh point your pencil, and keeping a waste paper under your hand, begin to finish your out-line, taking particular care to observe and imitate such parts as appear dark, distinctly from those which are faint or smaller, the strong touches being what give spirit to the out-line, and when properly given, always denote a master's hand. Let your greatest application be employed in making a perfect out-line, for in this principally consists the *Art of Drawing*; this fully attained, the study and practice will become delightful. The out-line compleated, light and shadow become your next concern, which is a labour so pleasing, that no commendation can be given, adequate to the pleasure a real Professor finds in the execution of this Art, or rather Science succeeding Art. Beginners are apt to leave the study of out-lines too soon, and so commence painters; like those who raise a structure ere the foundation be compleated. Light and Shadow are produced by *Etching* or *Hatching*, *Washing*, *Chiaro Oscuro*, *Painting*, *Modelling*, *Sculpture*, &c. As the first three are chiefly used by learners, we shall give a few hints for the executing of each.

And first of *Hatching*: carefully observe the Burin, or manner in which the strokes of the original are laid, and keep with exactness the form, not so much regarding their number; first slightly making them all of a thickness, and after, by various retouchings, strengthen them to the tone of colour in your original, whether you use black or red chalk, or black lead; which may be used singly or thus compounded, working the fainter parts with black lead, and give

strength with black chalk : or finishing your drapery, hair and eye-brows in this manner, and the flesh or naked with red chalk. This method is best for copying engraved prints, which we principally recommend to beginners.

Next of Washing or Shading with Indian Ink. Go exactly over your out-line with a pen dipped in common Ink, with clean stale bread or India rubber, rub out all remains of your black lead ; then mix your Indian Ink, by rubbing it in an earthen faucer with water, till it is pretty black ; then take another clean faucer and dip your pencil in the Indian Ink, and with water mix it to the lightest shade ; as it dries deepen it, where necessary, till you come up to the strength of your original. This method is most proper to use in drawing from mezzotintos or paintings.

Lastly of Crayons, beginning with black and white : take blue or purple-coloured paper, and having exactly formed your out-line, begin on the second degree of your shades, and with black chalk darken downwards ; then take white French chalk, to be had at all colour shops, and heighten the lighter parts to a perfect white. In this manner all paintings may be copied in their proper colours, by having different Crayons of each colour, from dark to light in due gradations ; and practising by the preceding rule, rolling a piece of paper to a point, and dozzeling or rubbing each colour on the paper when finished, to prevent their coming off, which yet will be tender, and should be kept behind a glass.

Materials used in Drawing.

Charcoal, cut in long Slips.

Black Lead Pencils.

Crayons of black, white, and red Chalk.

A Port Crayon.

Indian Ink.

Camel's Hair Pencils.

Fitches.

Crow-Quill Pens.

A Ruler and a Pair of Compasses.

India Rubber.

Just Published.

LONDON: Printed for the Proprietors BOWLES and CARVER,
At their MAP and PRINT WAREHOUSE,
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I. *Bowles's Principles of Drawing*; forming a Complete Drawing Book: illustrated with a curious collection of examples, beginning with an easy and simple method, calculated to convey instruction to young minds; by which they may acquire the art without the assistance of a master. Every branch of drawing is contained in this book; such as the different parts of the human body, academy, dressed figures, landscapes, birds, cattle, shipping, &c. elegantly engraved on sixty folio pages of copper plates, all from the original drawings of the most approved masters. To which is prefixed, an introduction to drawing; containing rules and directions for the choice of instruments and materials, and how to apply and manage them. With easy and proper lessons for the young student. Translated from the French of Monsieur Gerard de Laireffe, with abstracts from C. A. du Fresnoy. The seventh edition, corrected and greatly improved; with additions. Price 15s.

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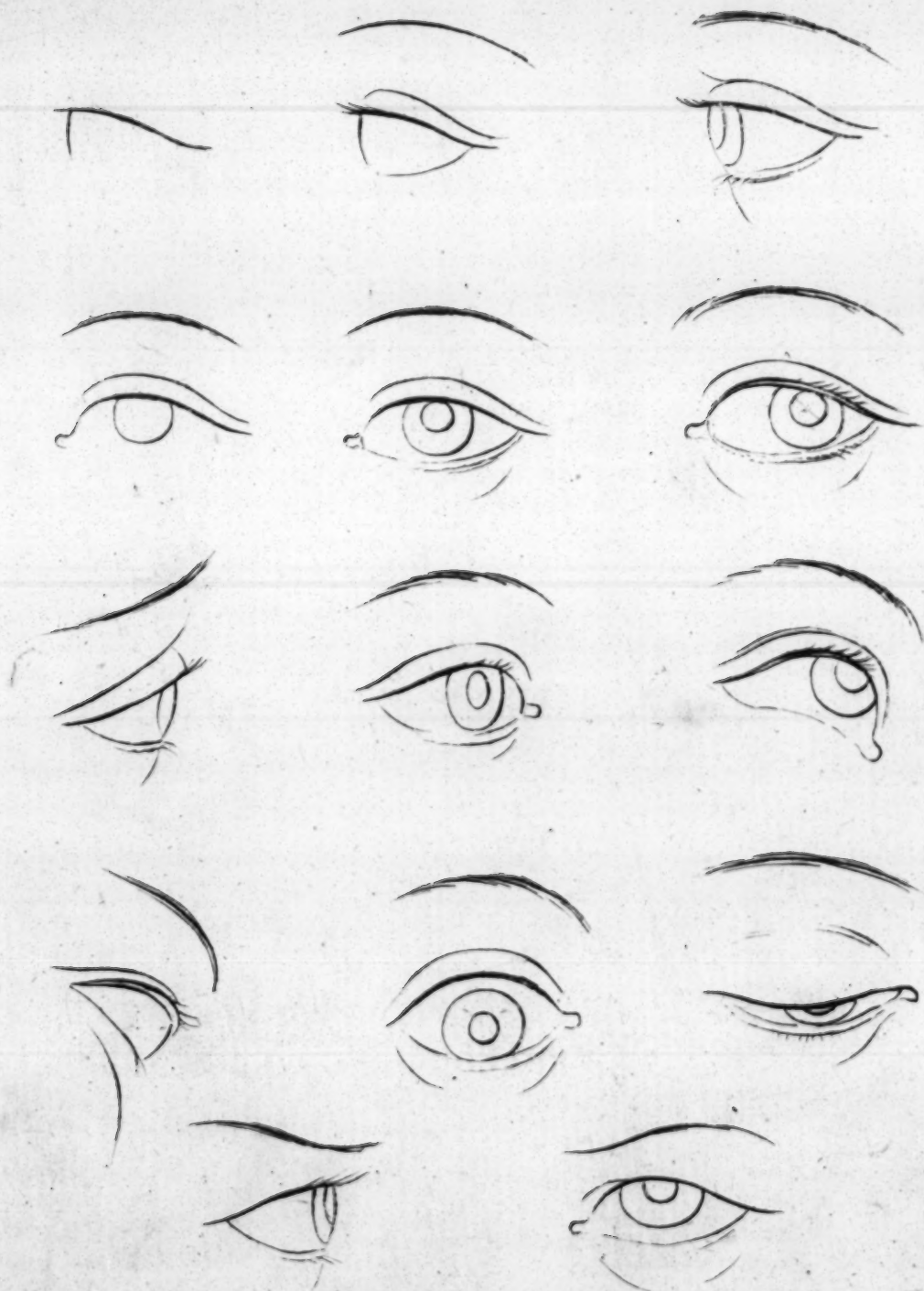
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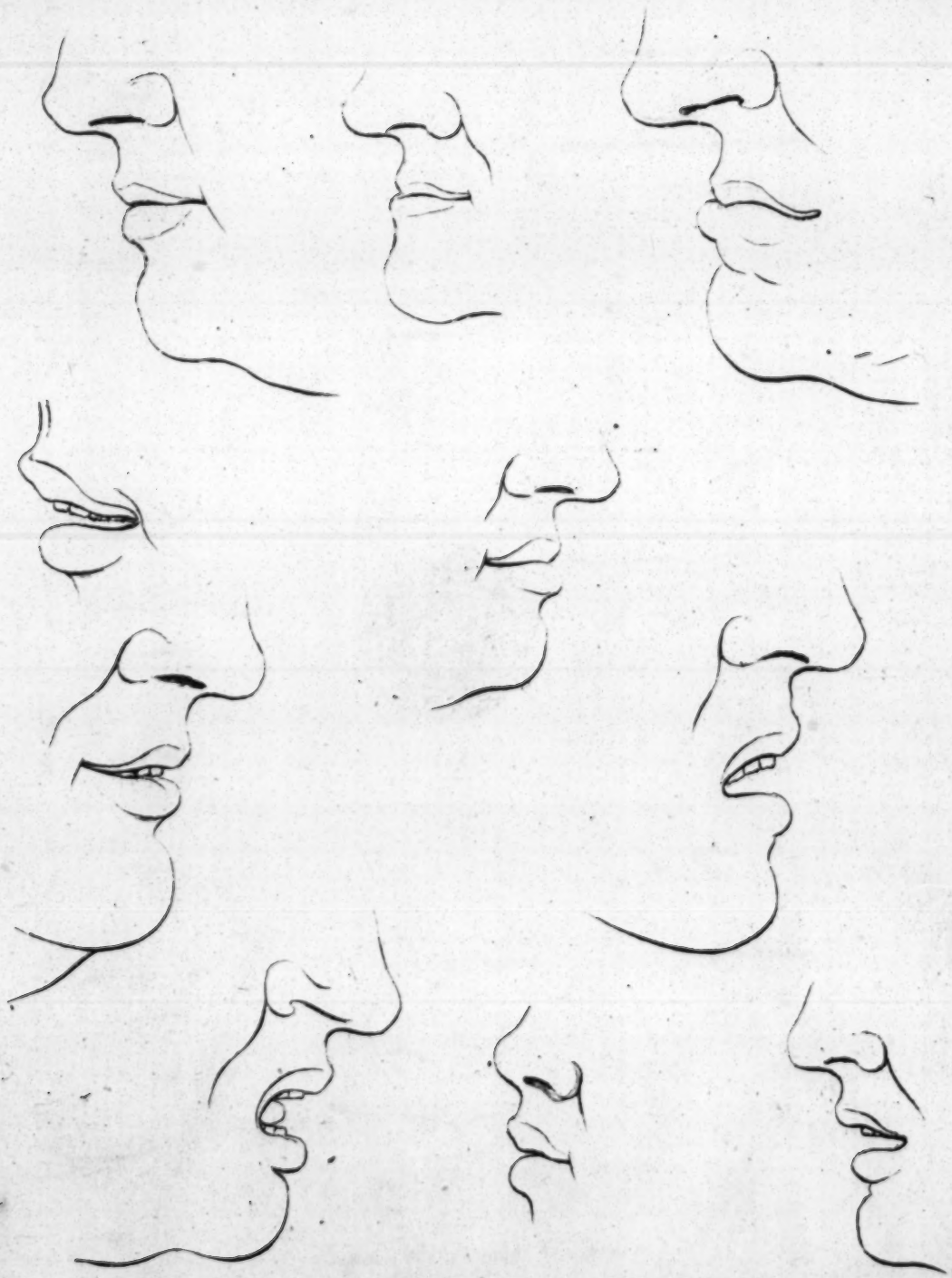
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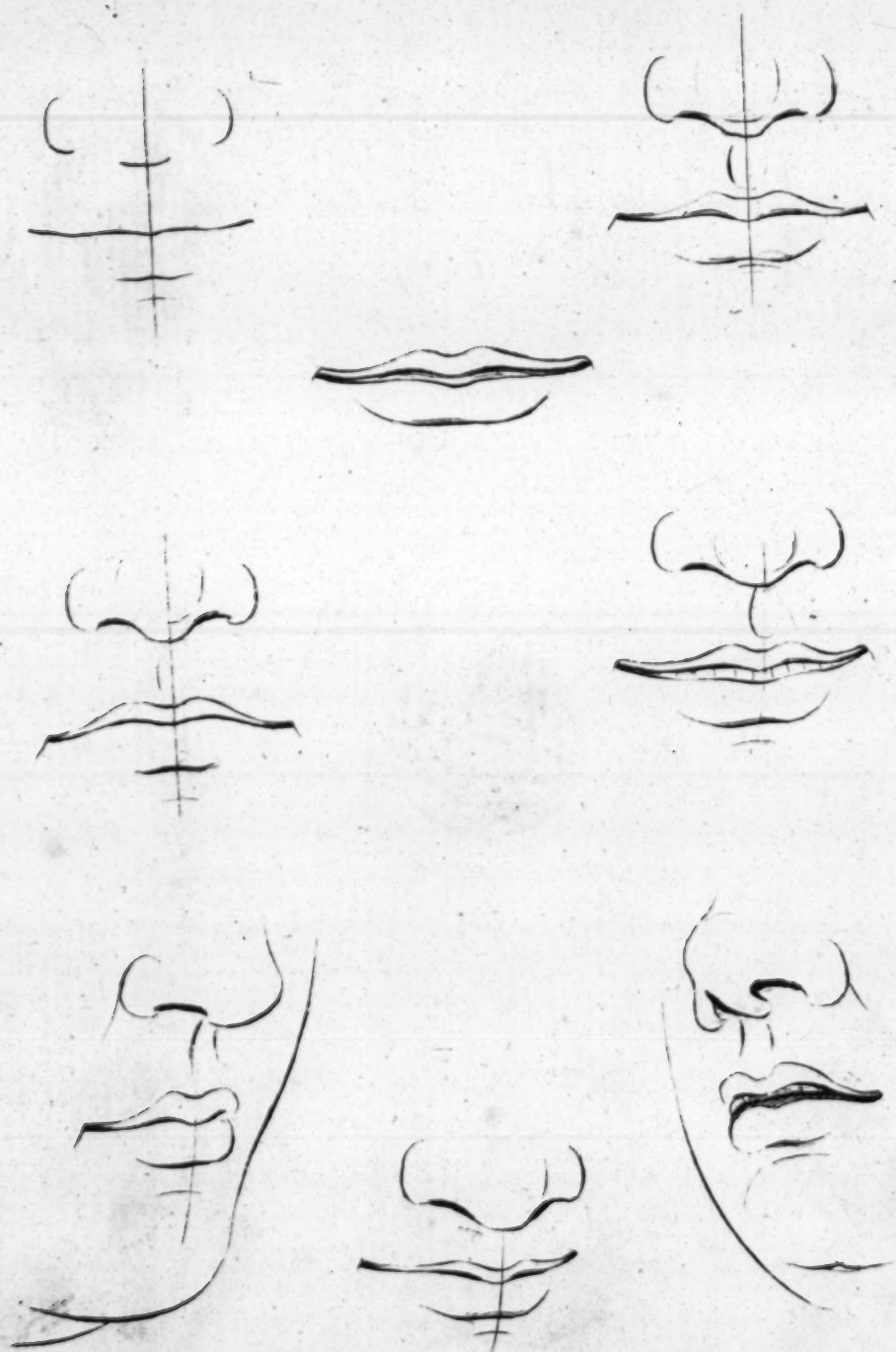
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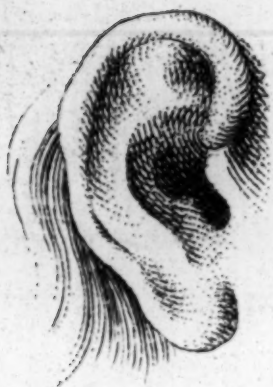


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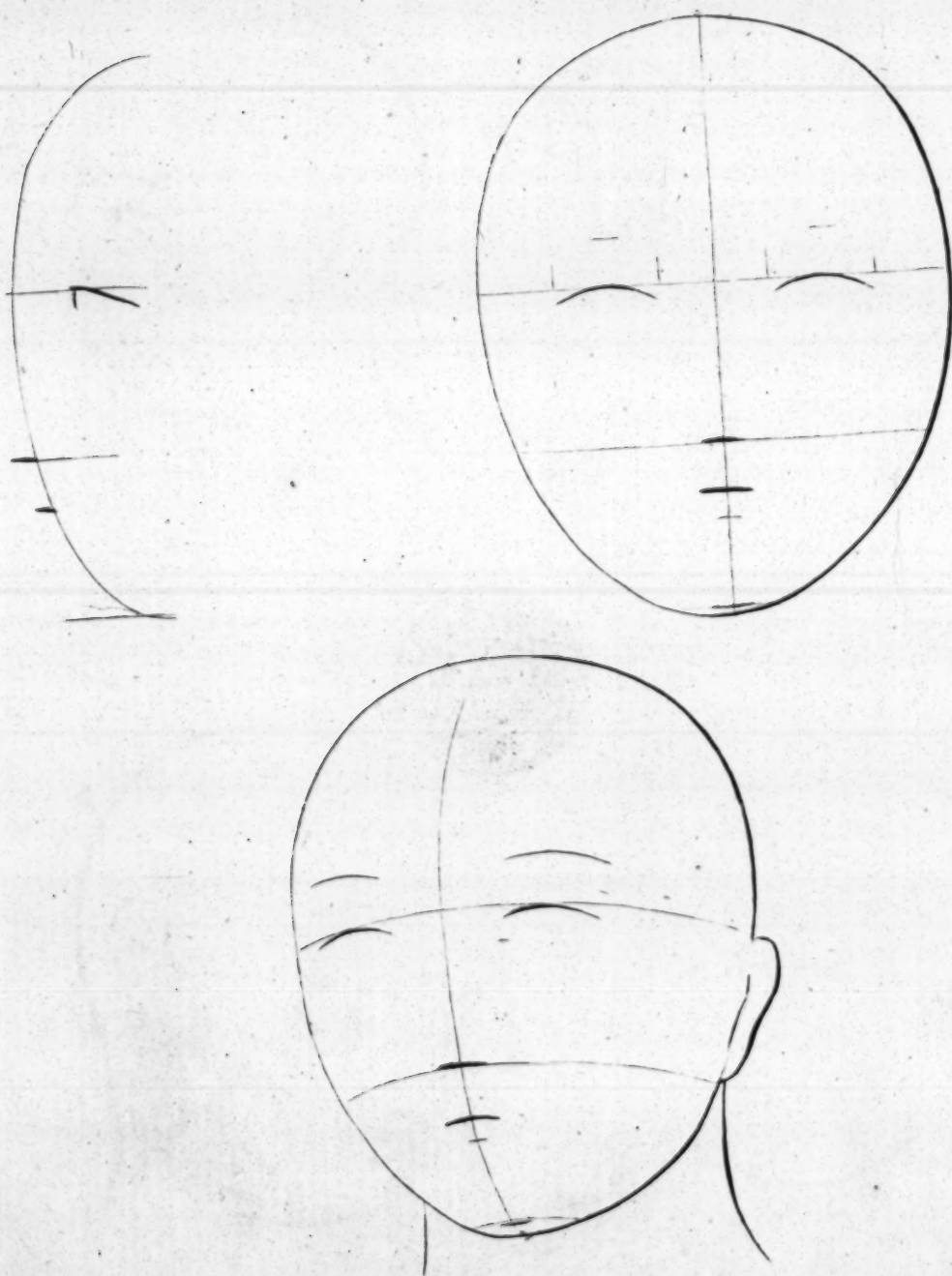






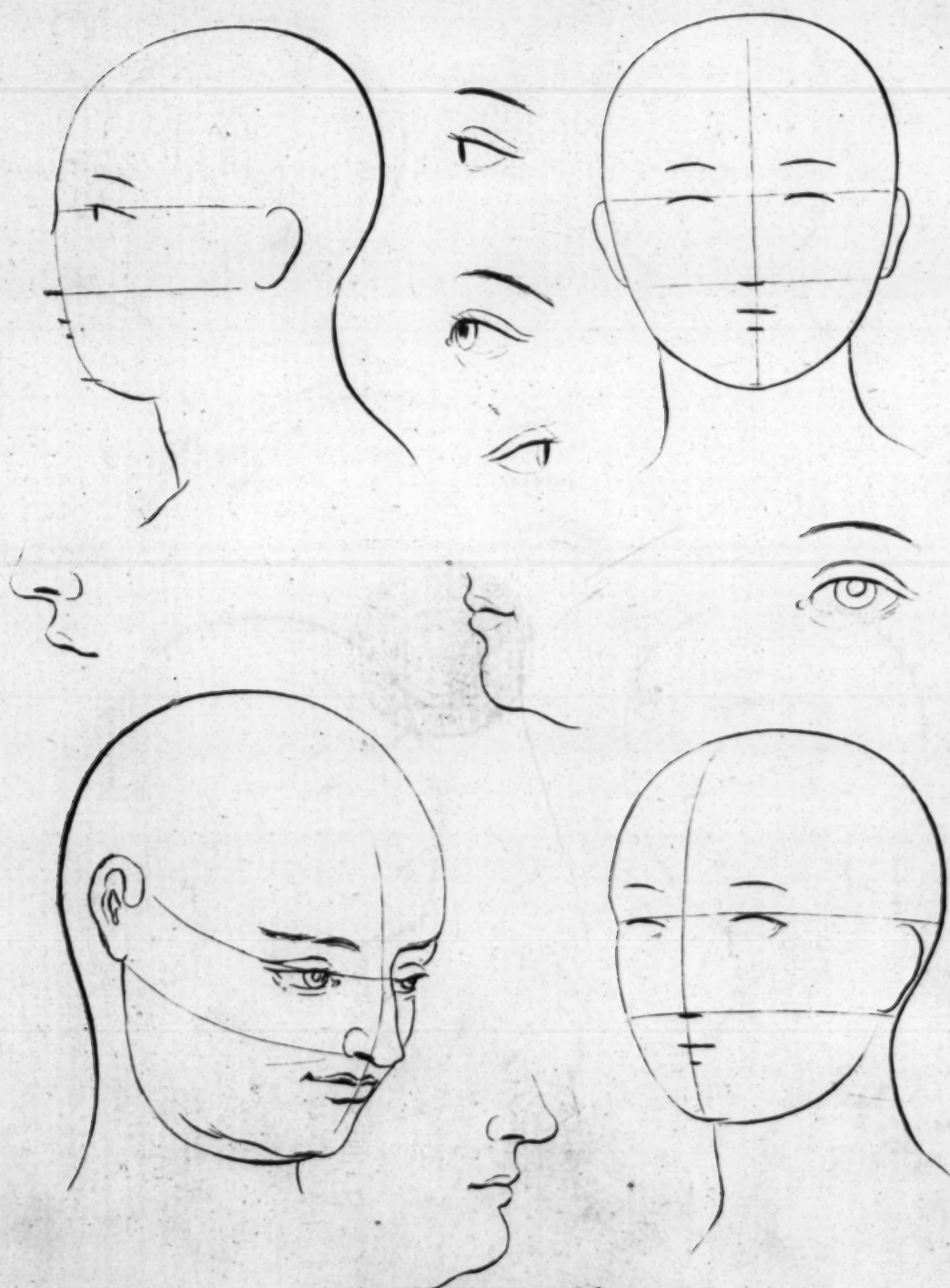






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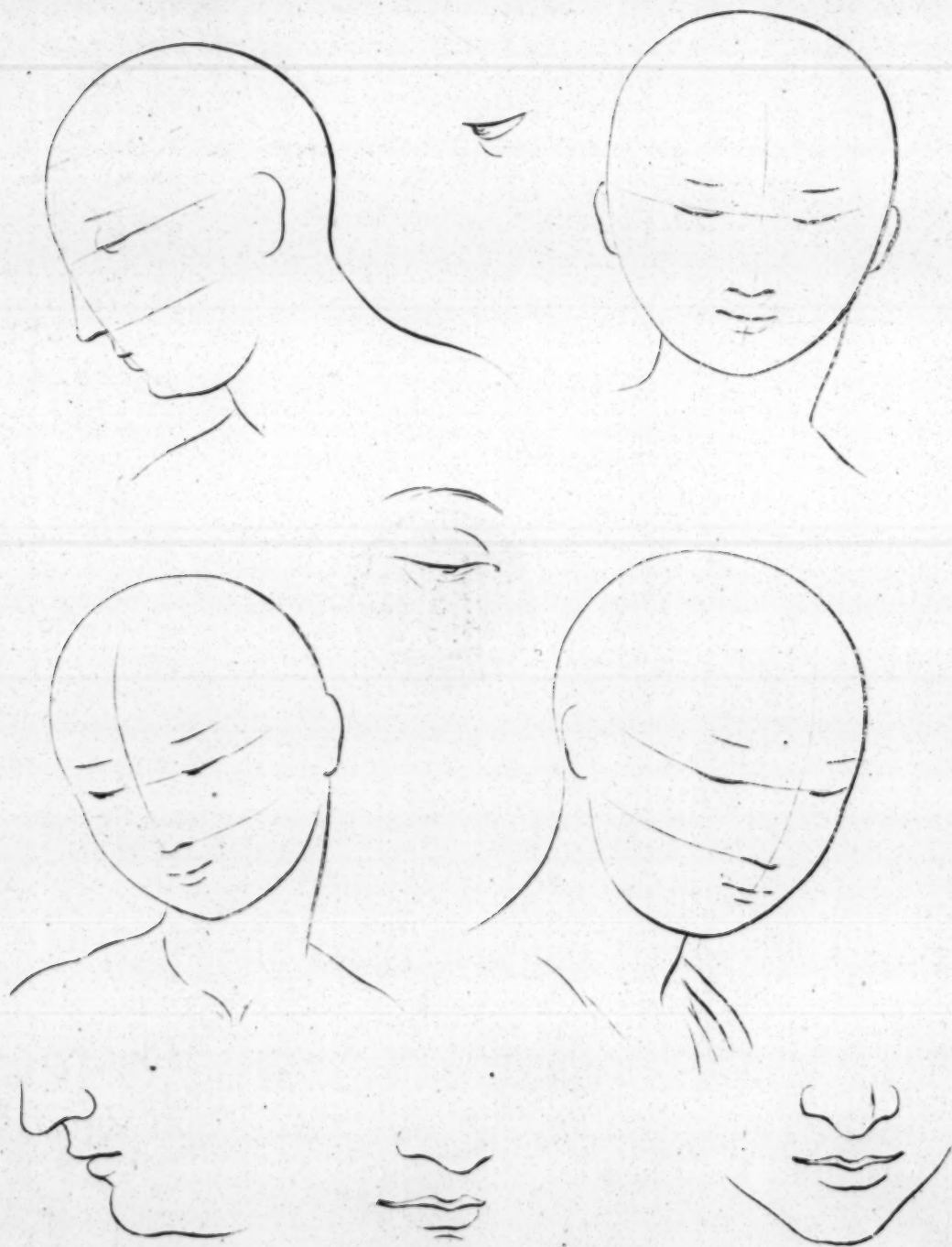
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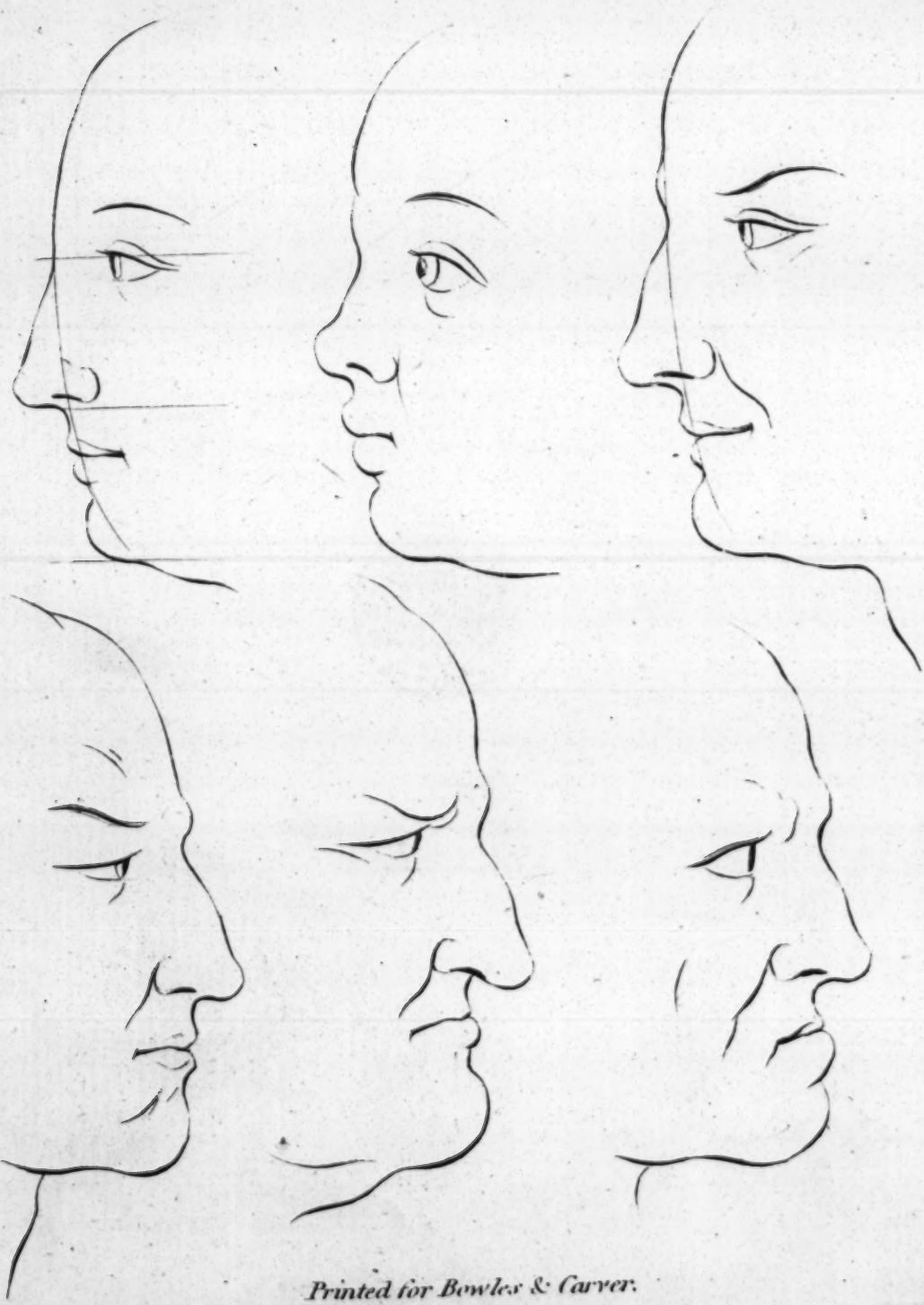
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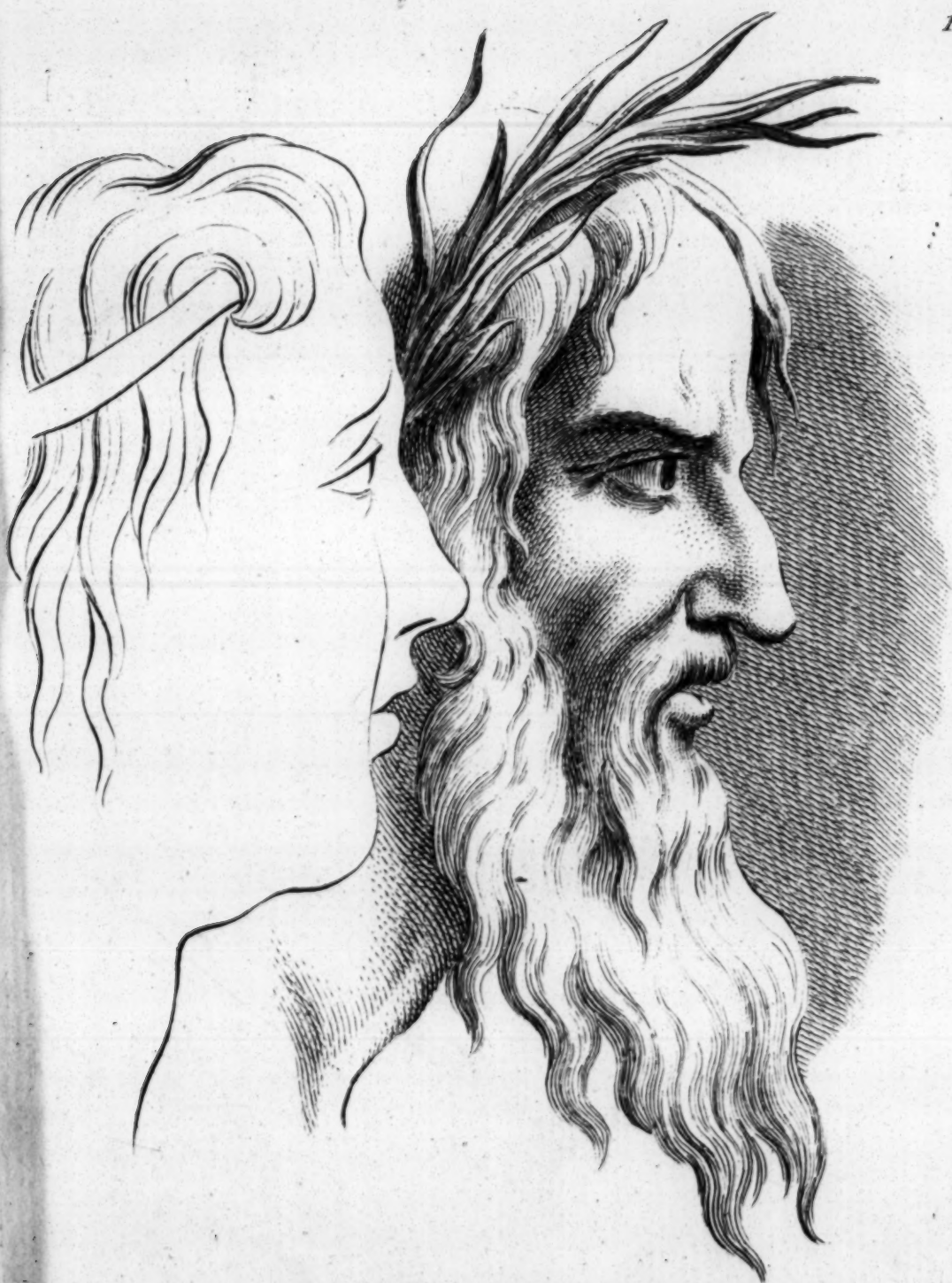
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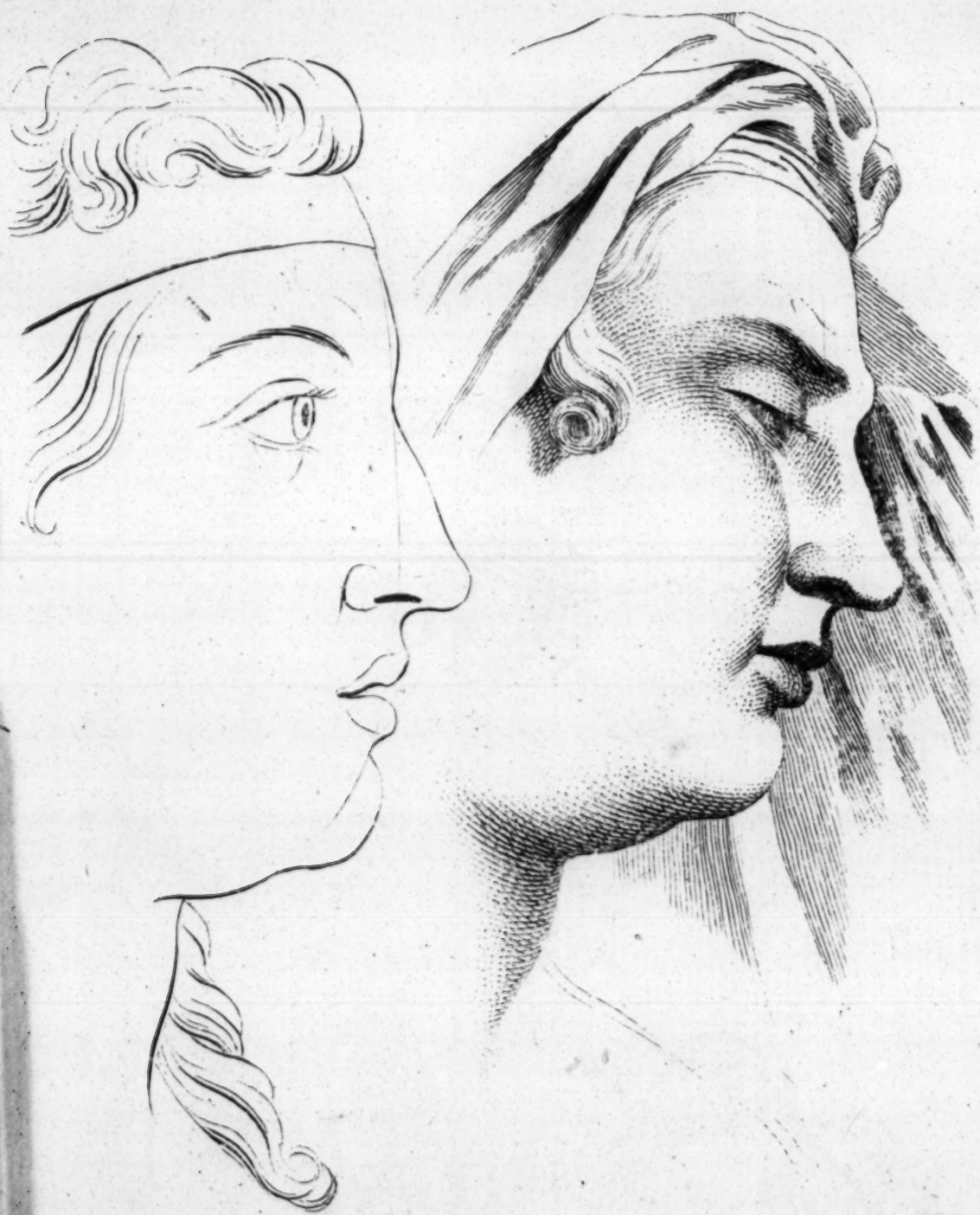
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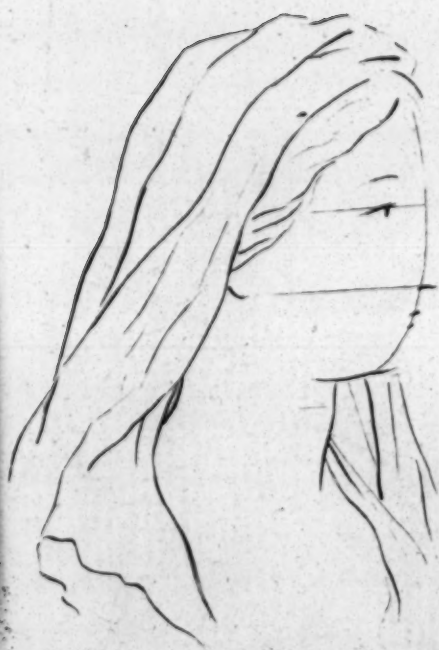
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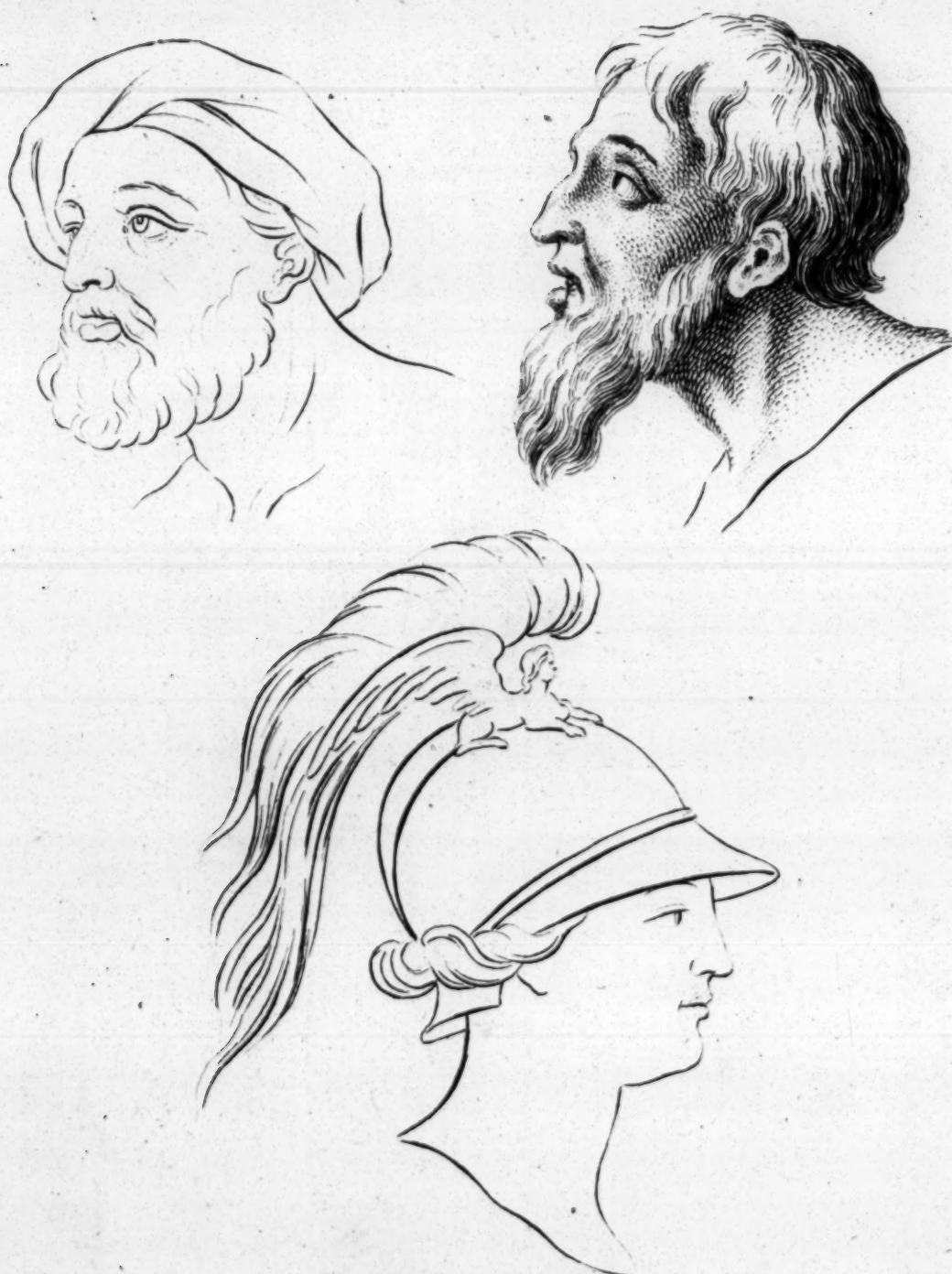
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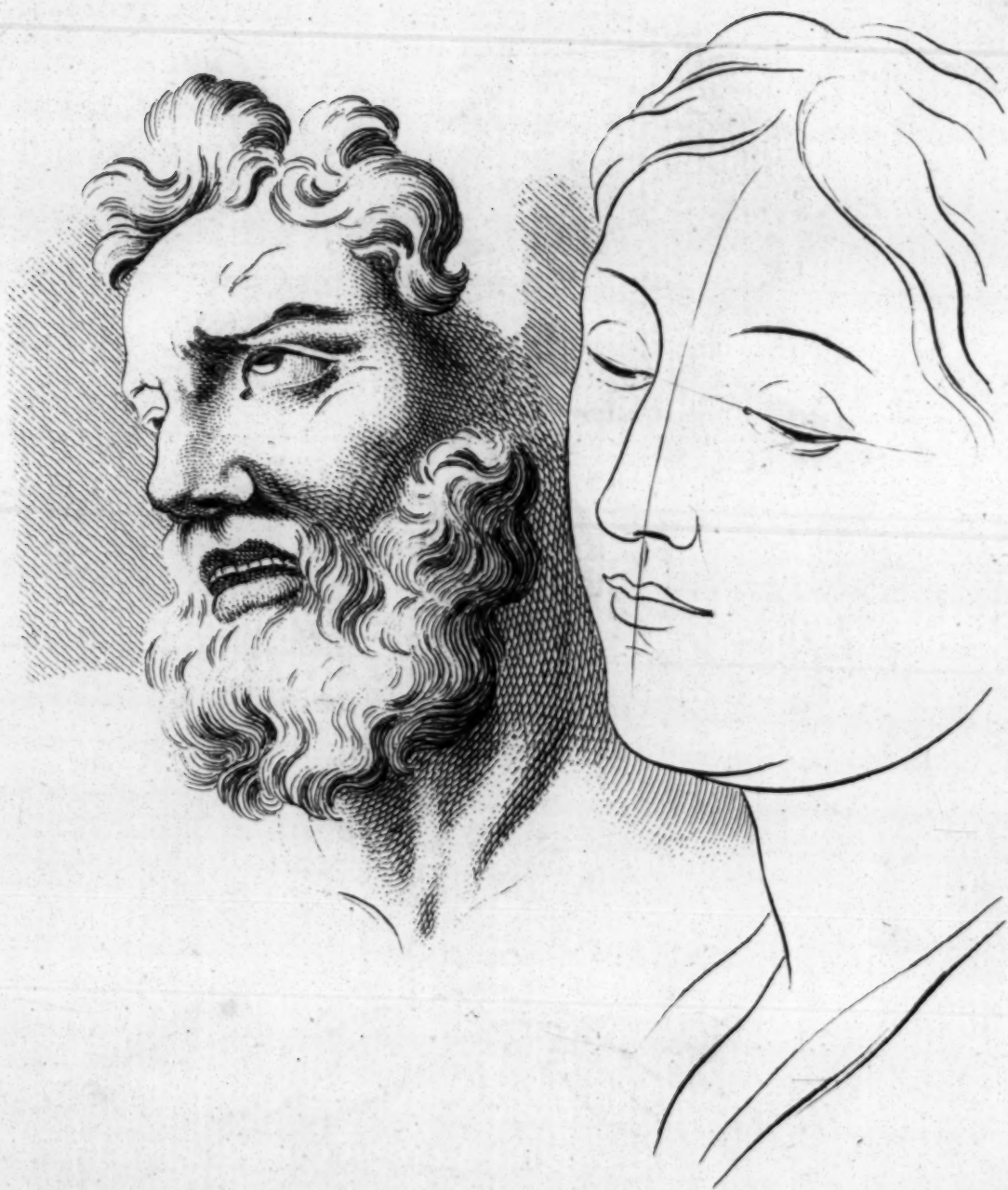
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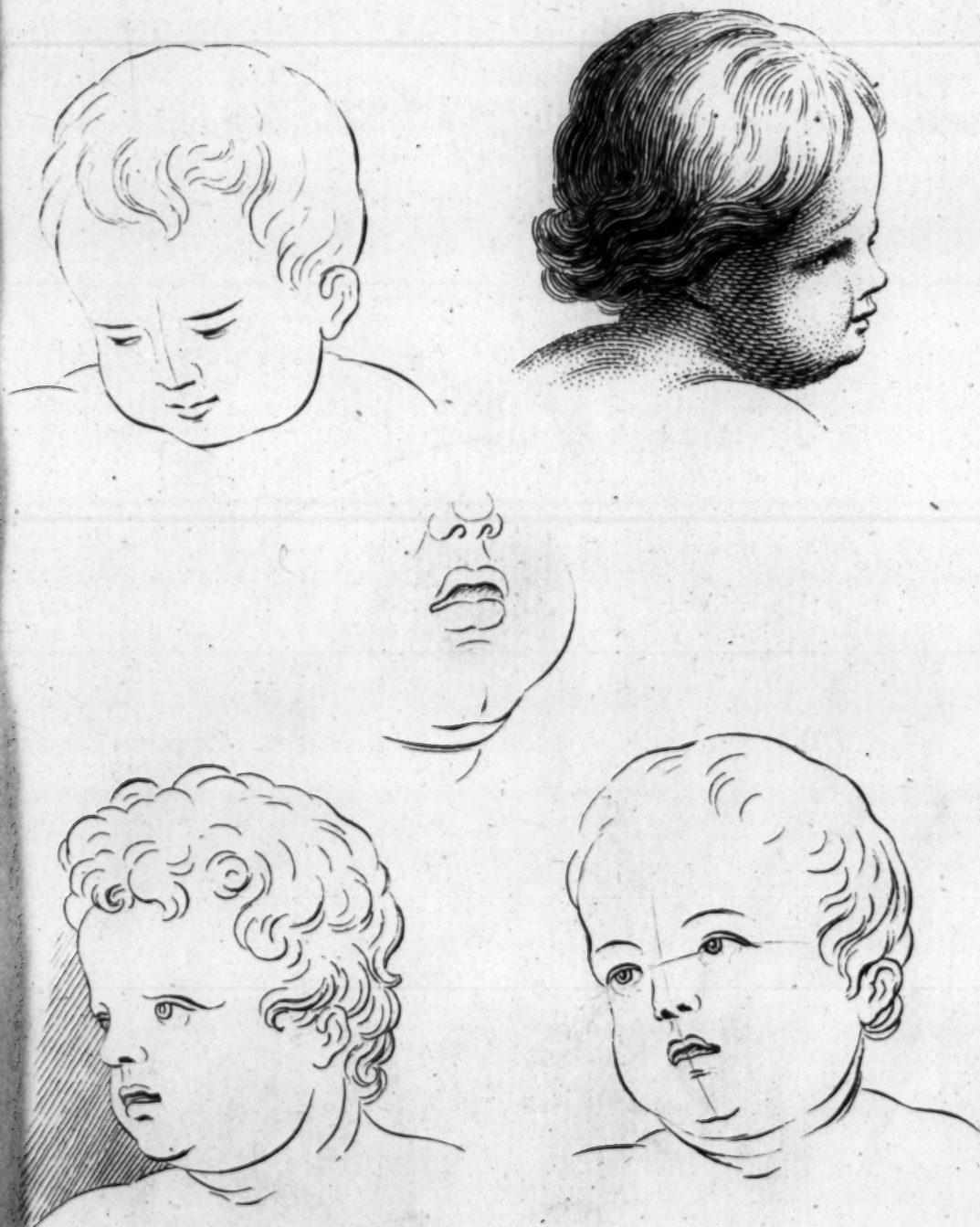
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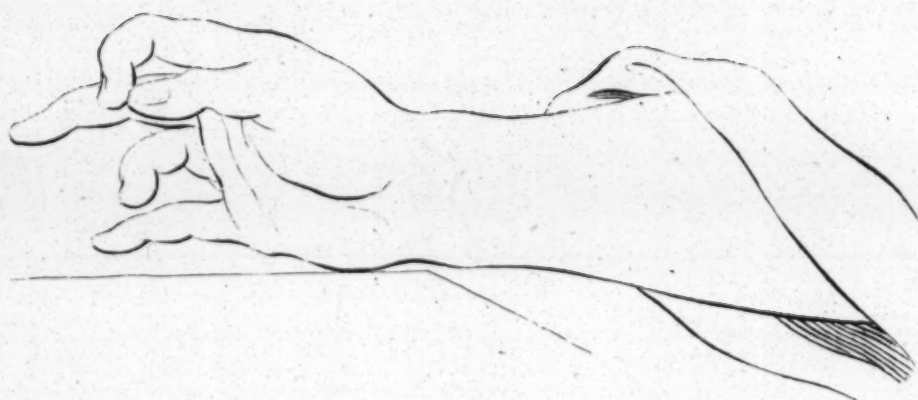
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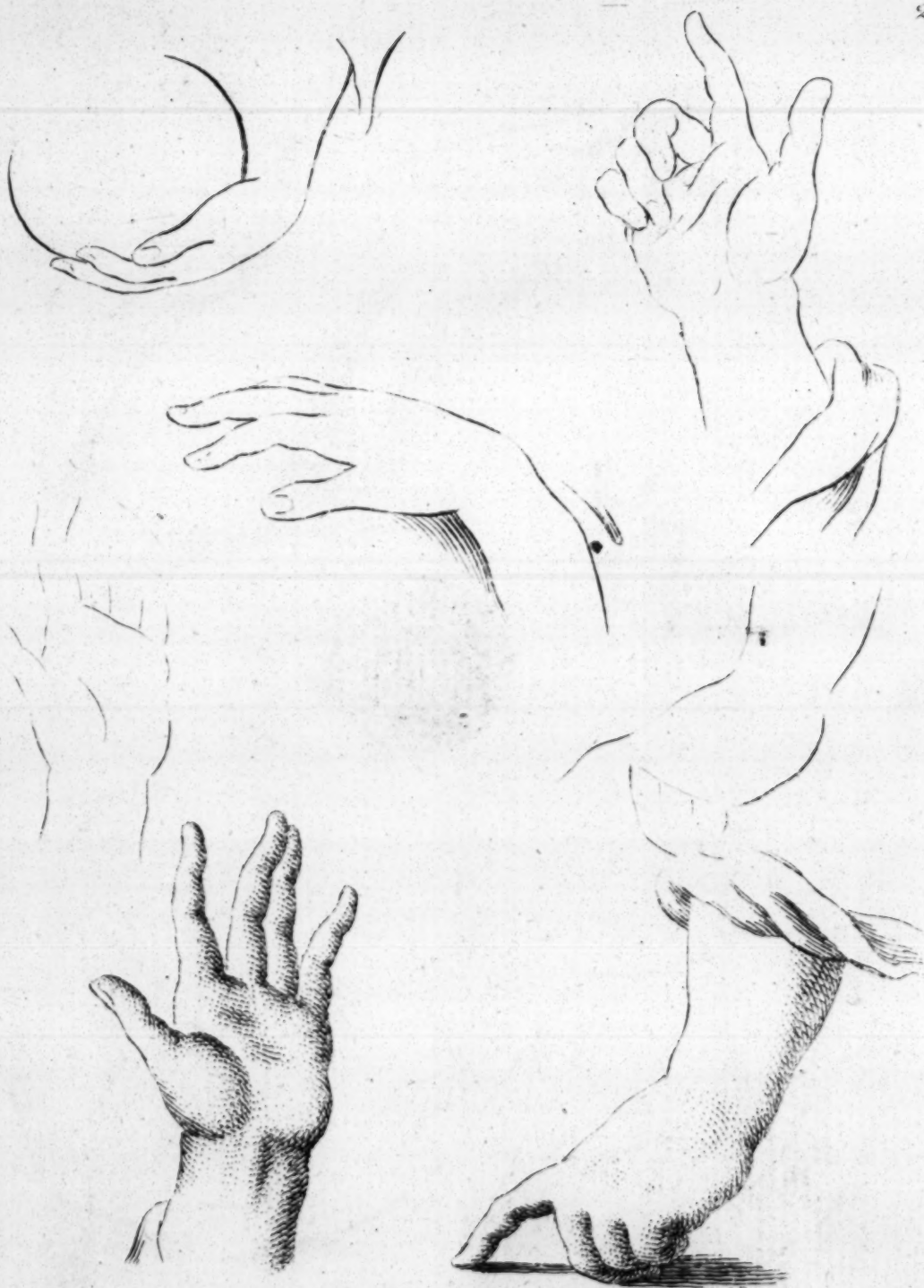


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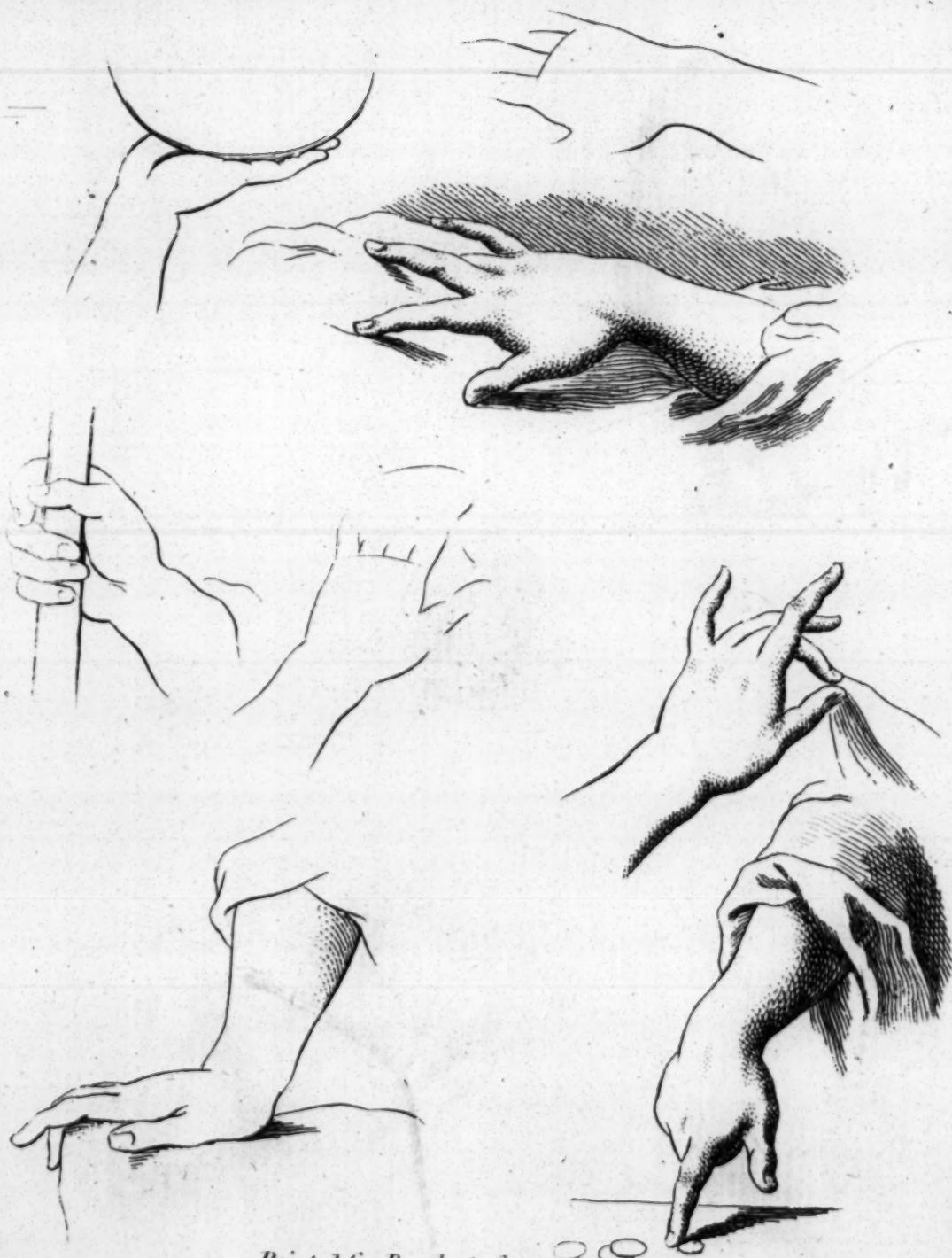


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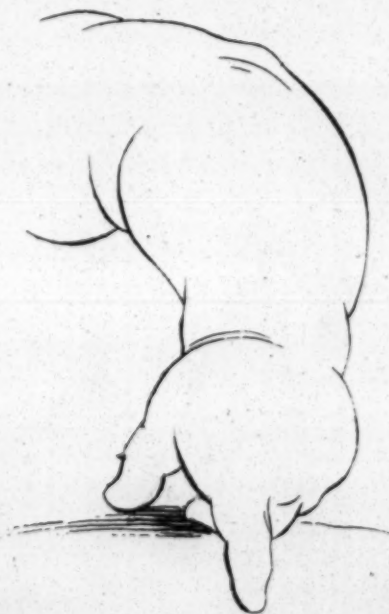
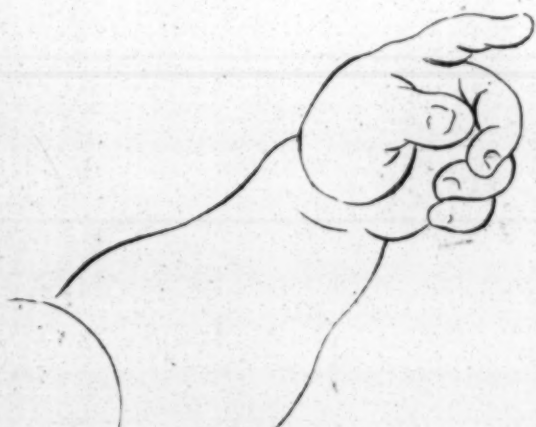
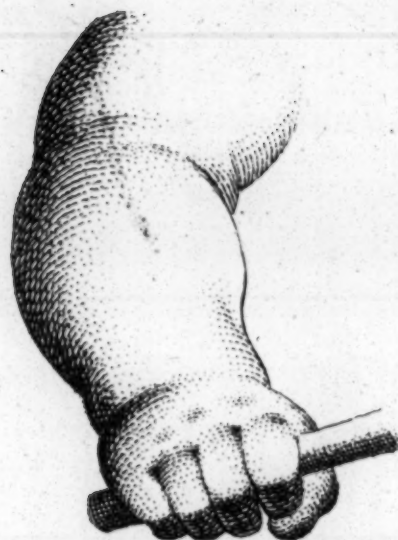
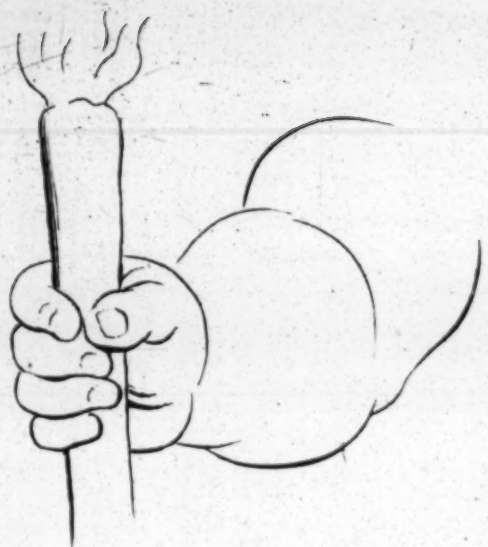




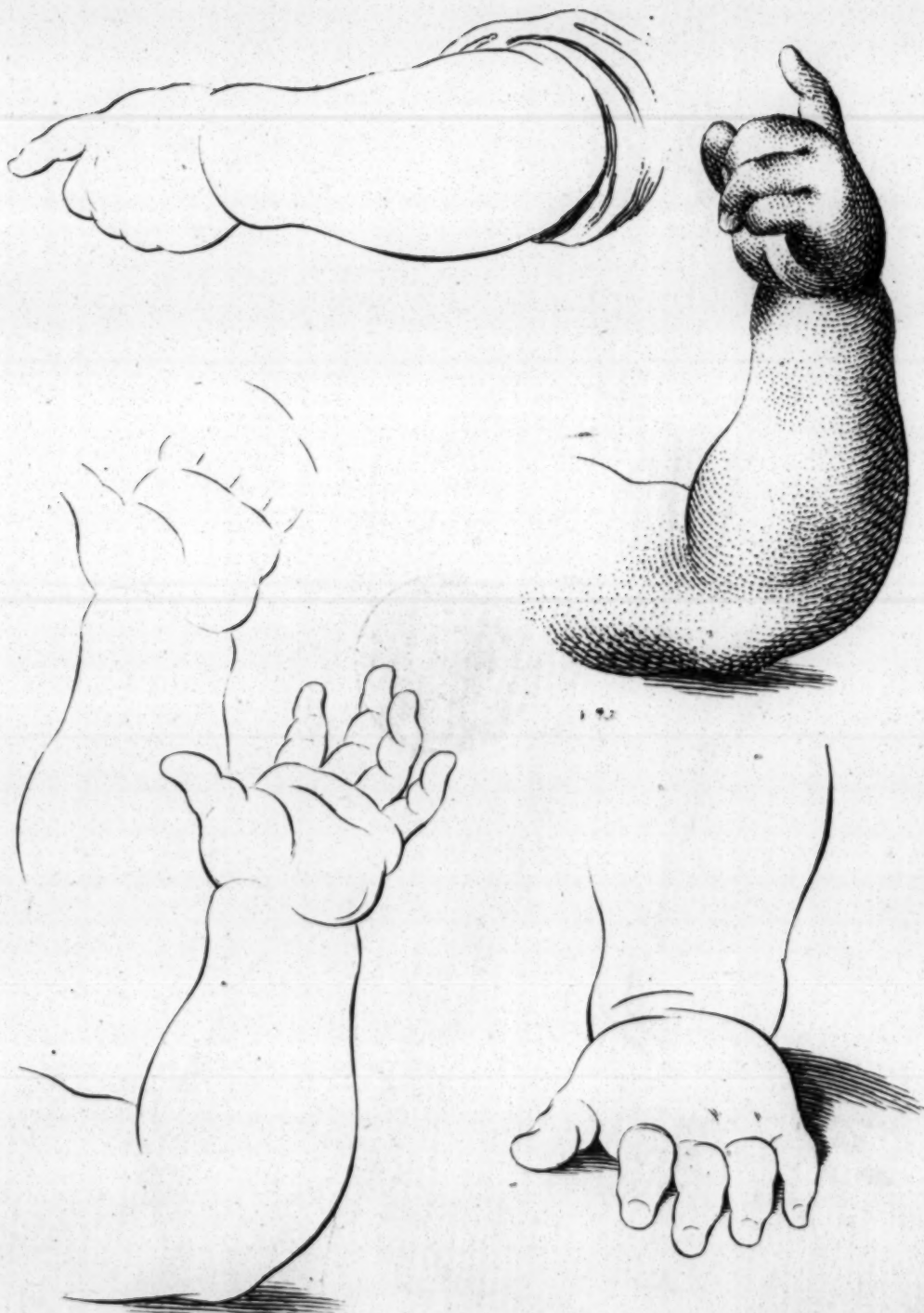


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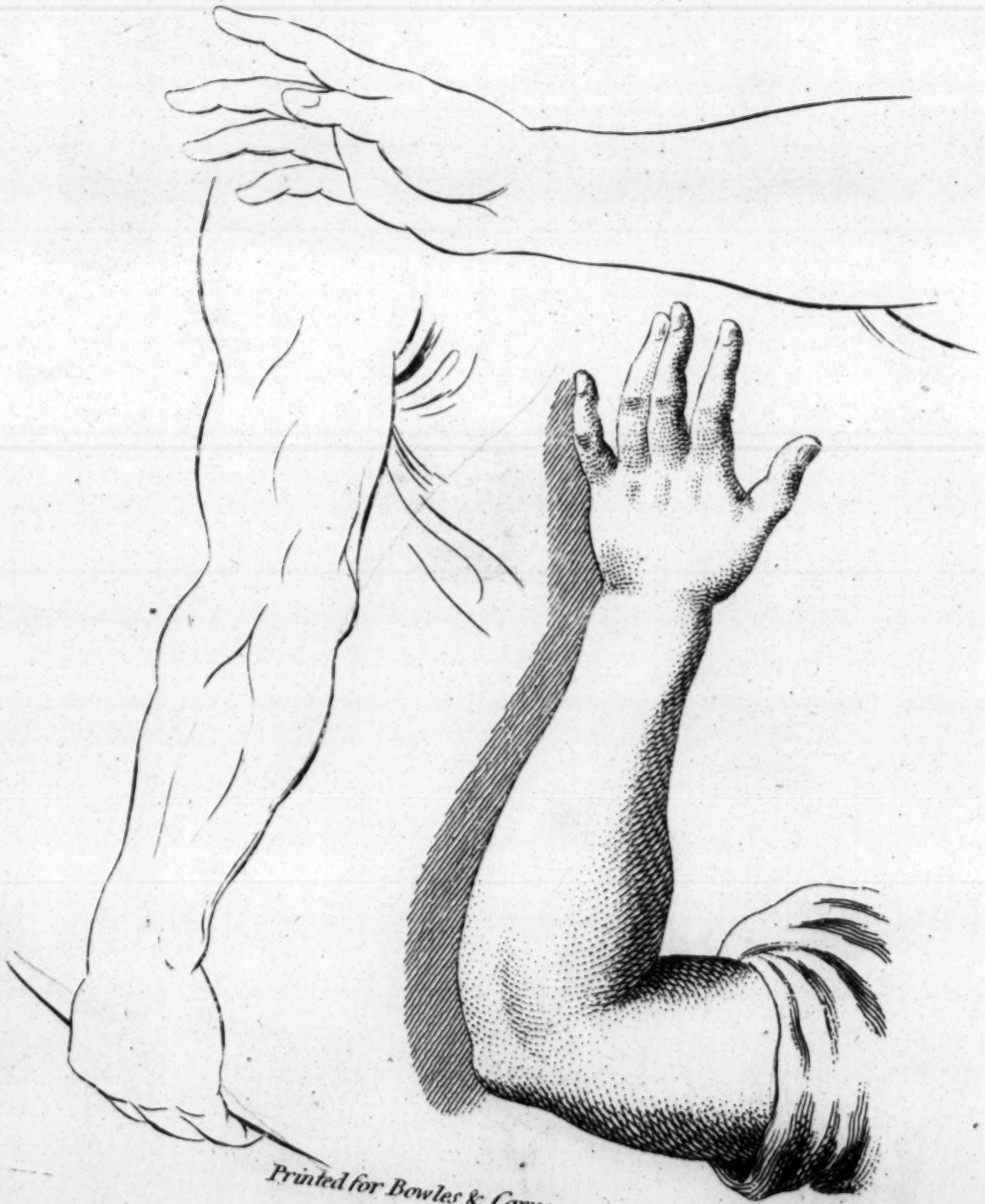






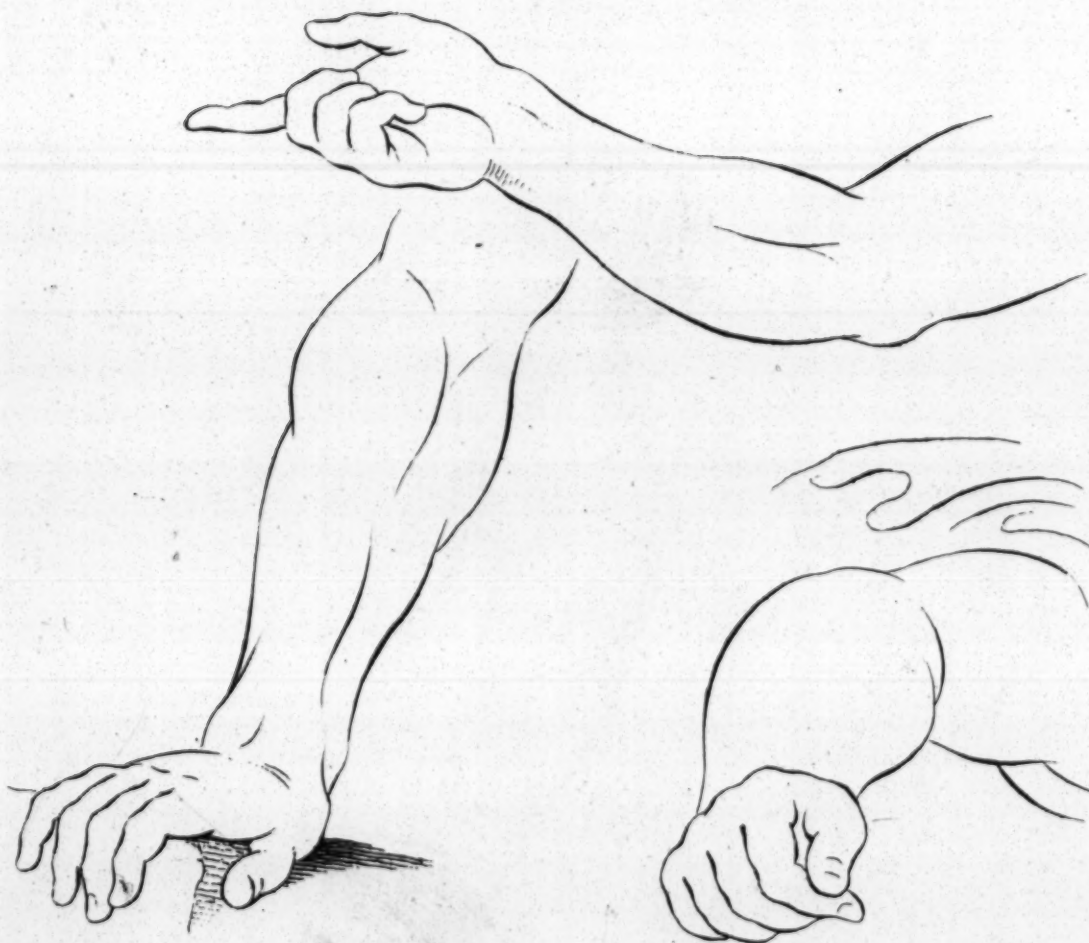
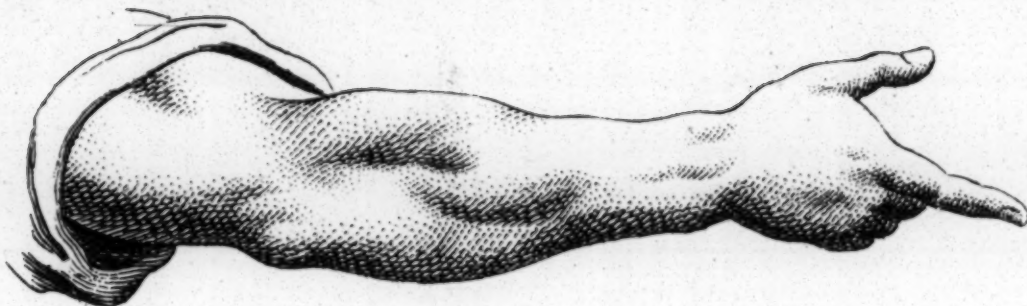
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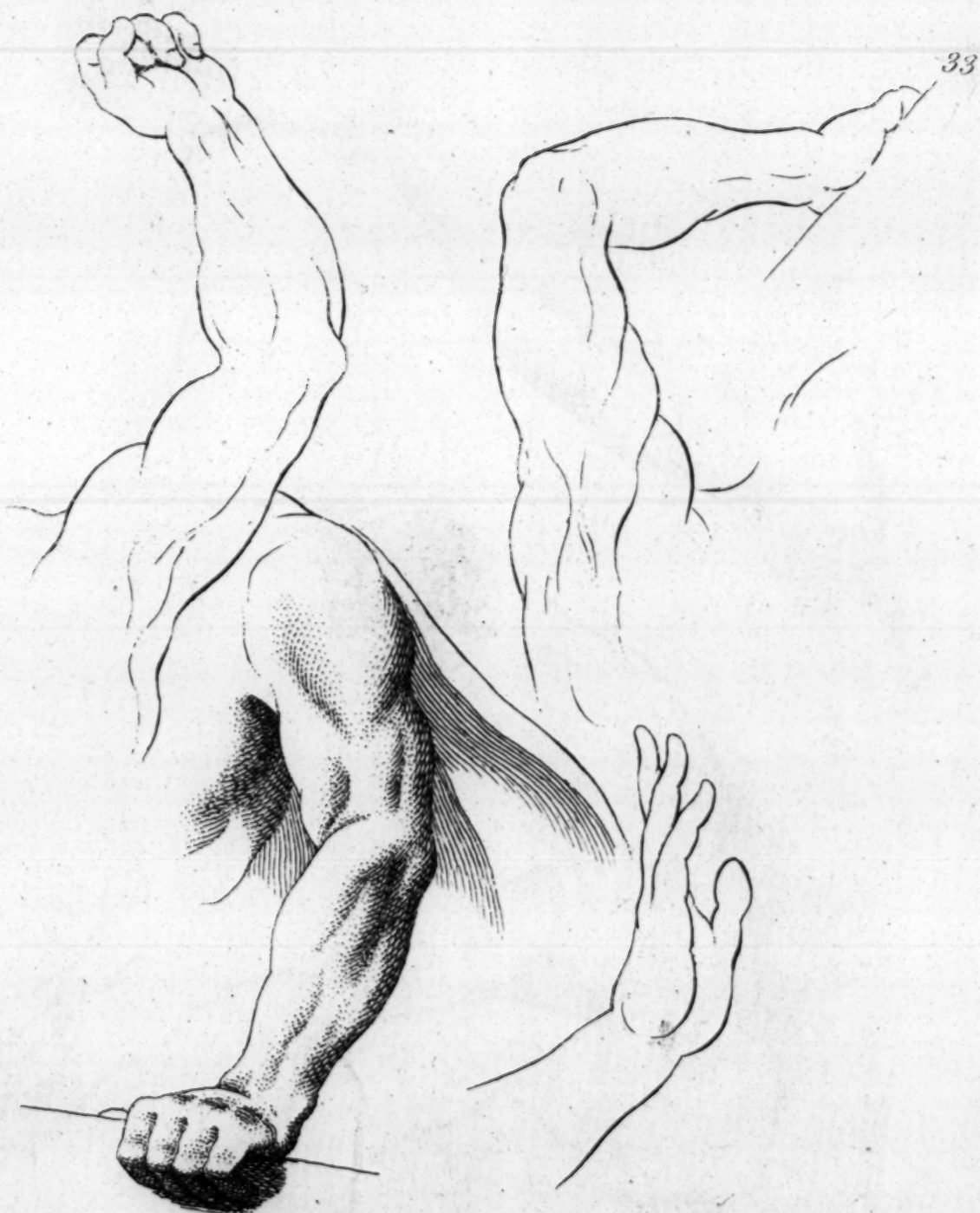
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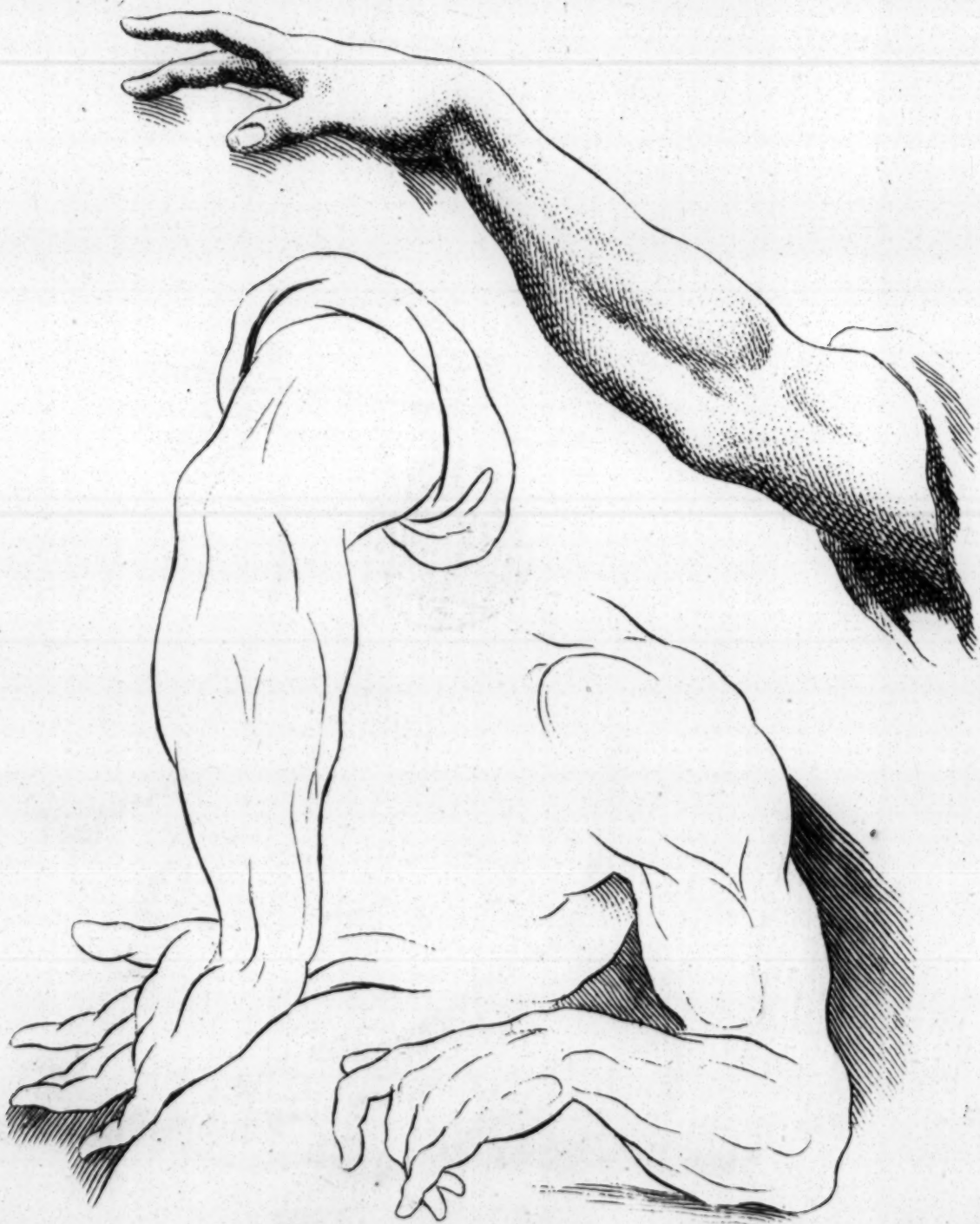
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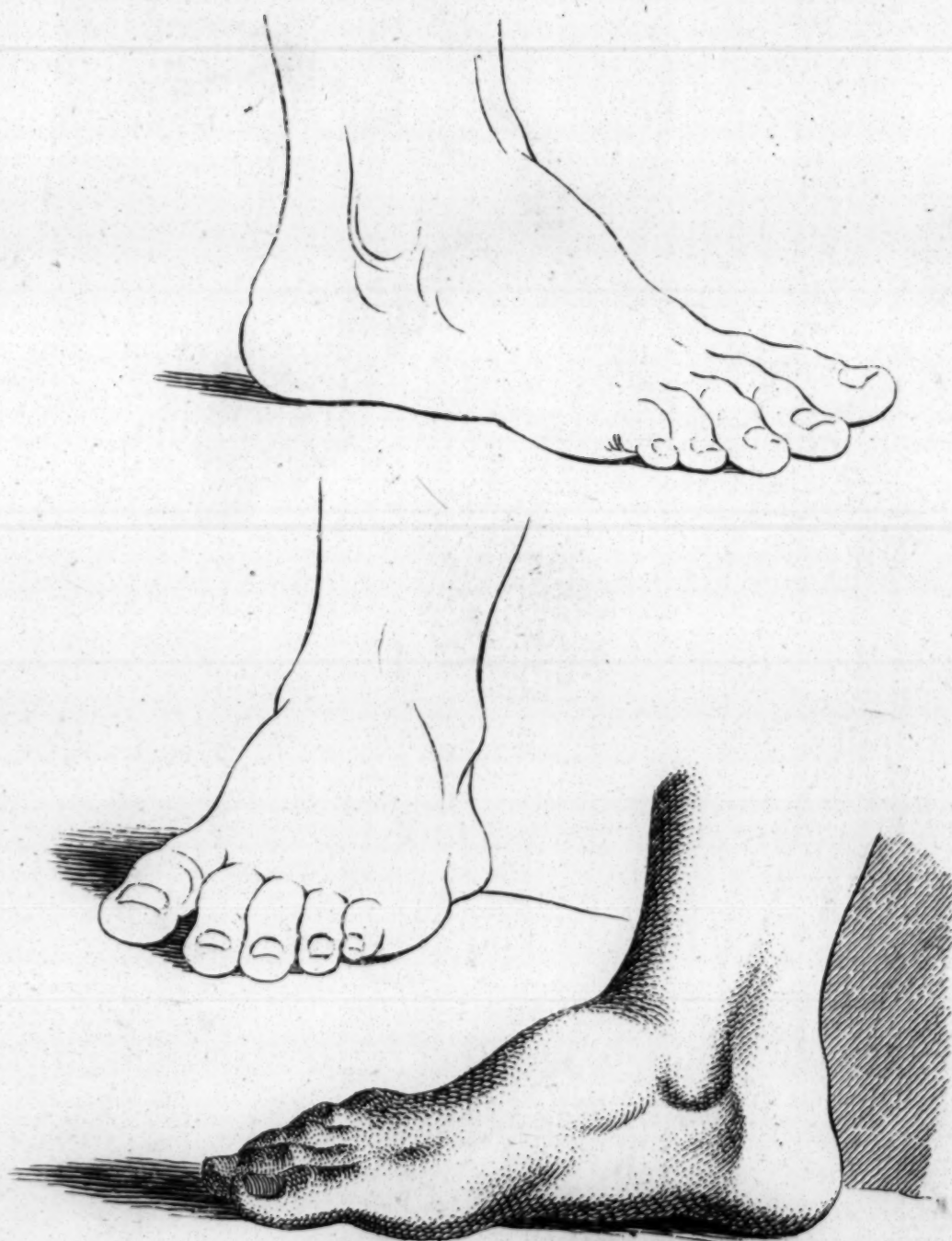
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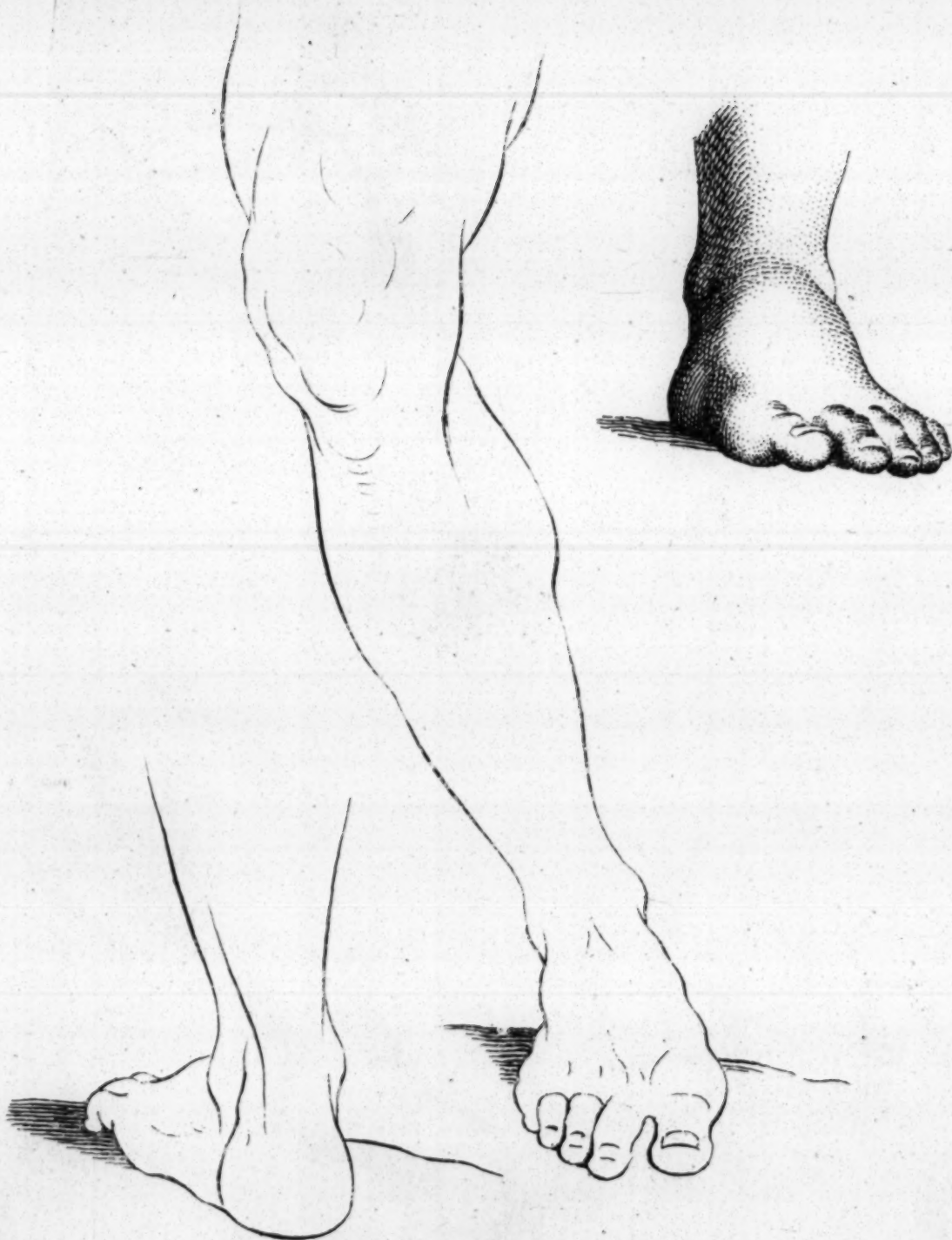
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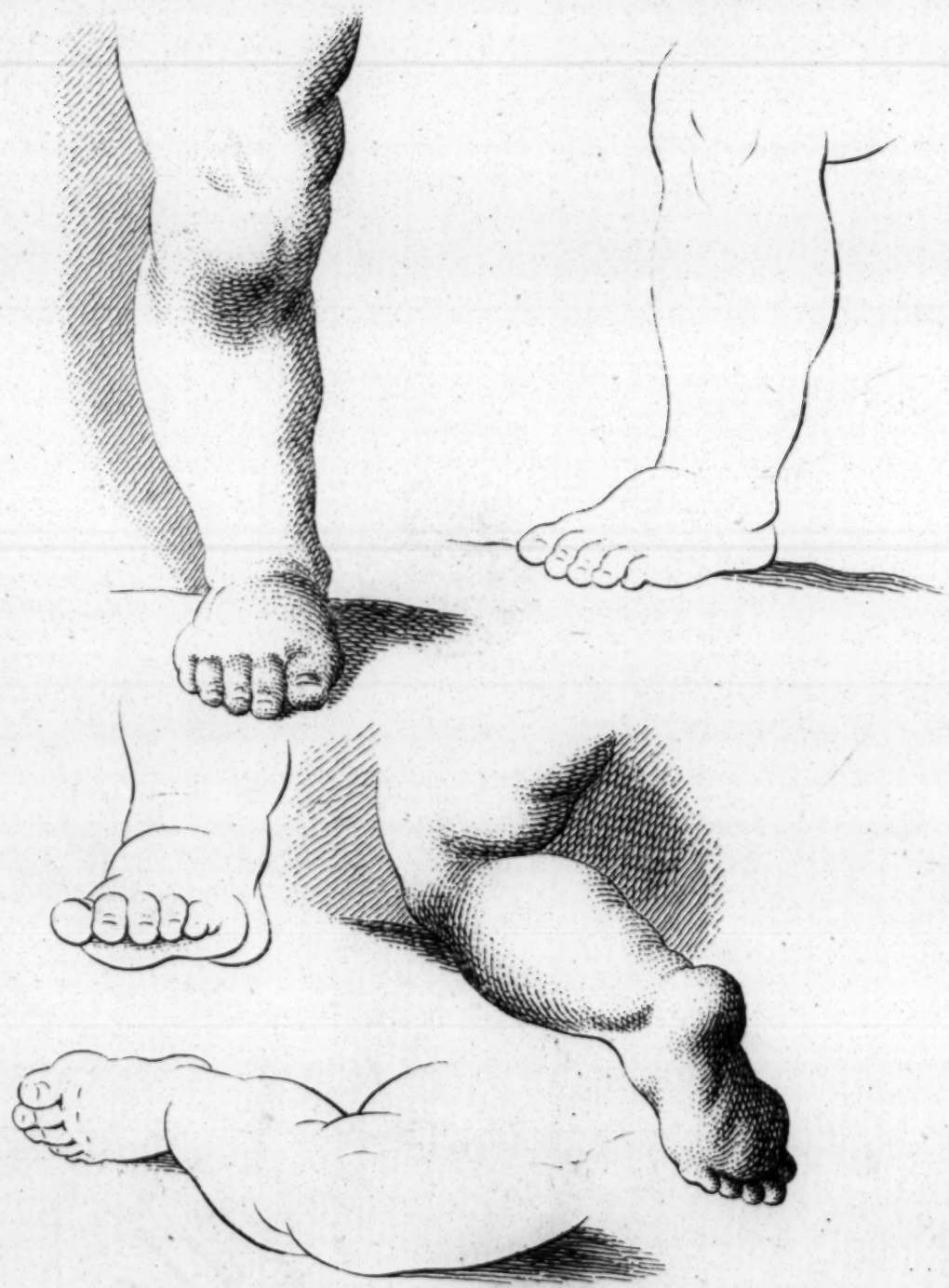




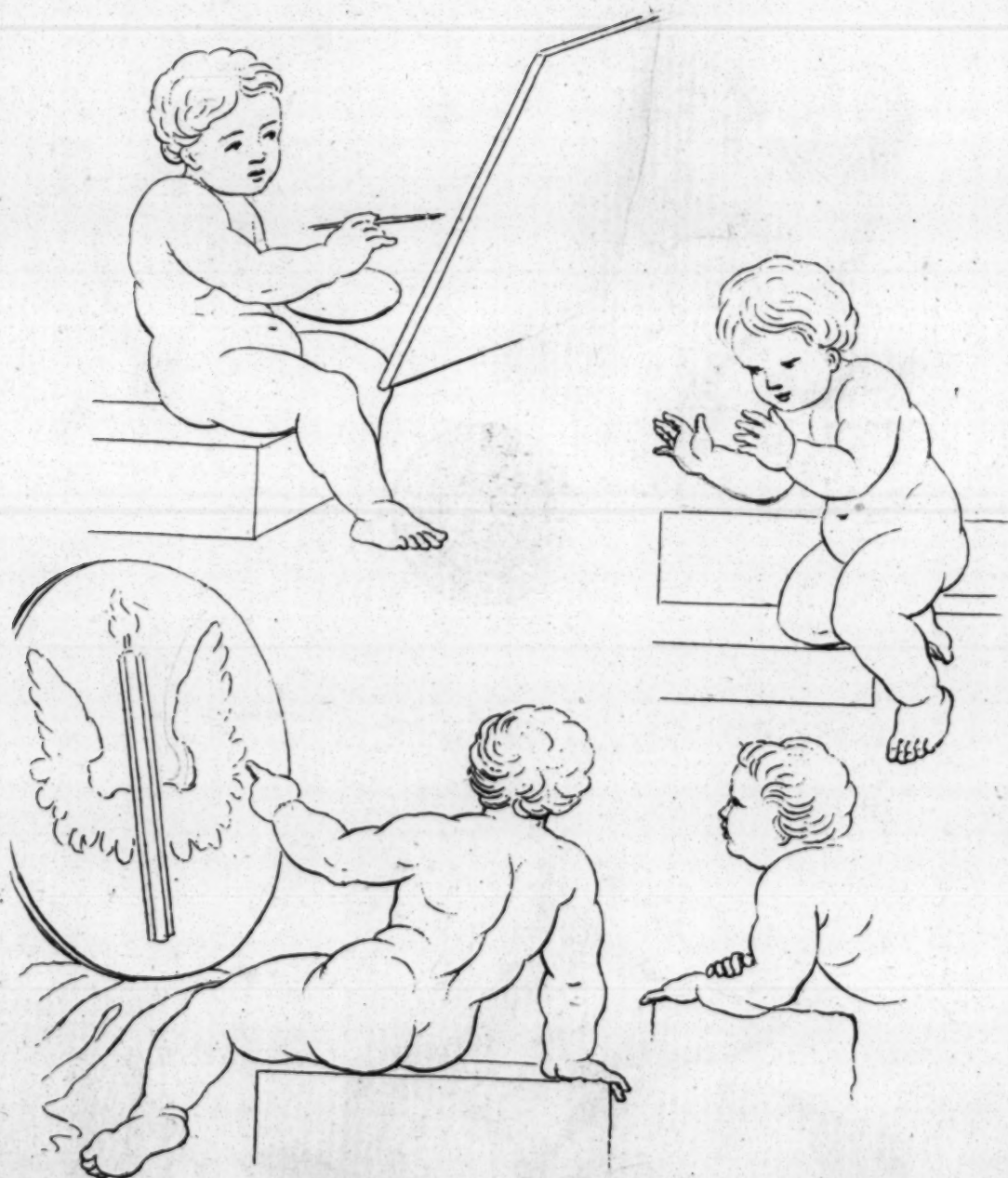
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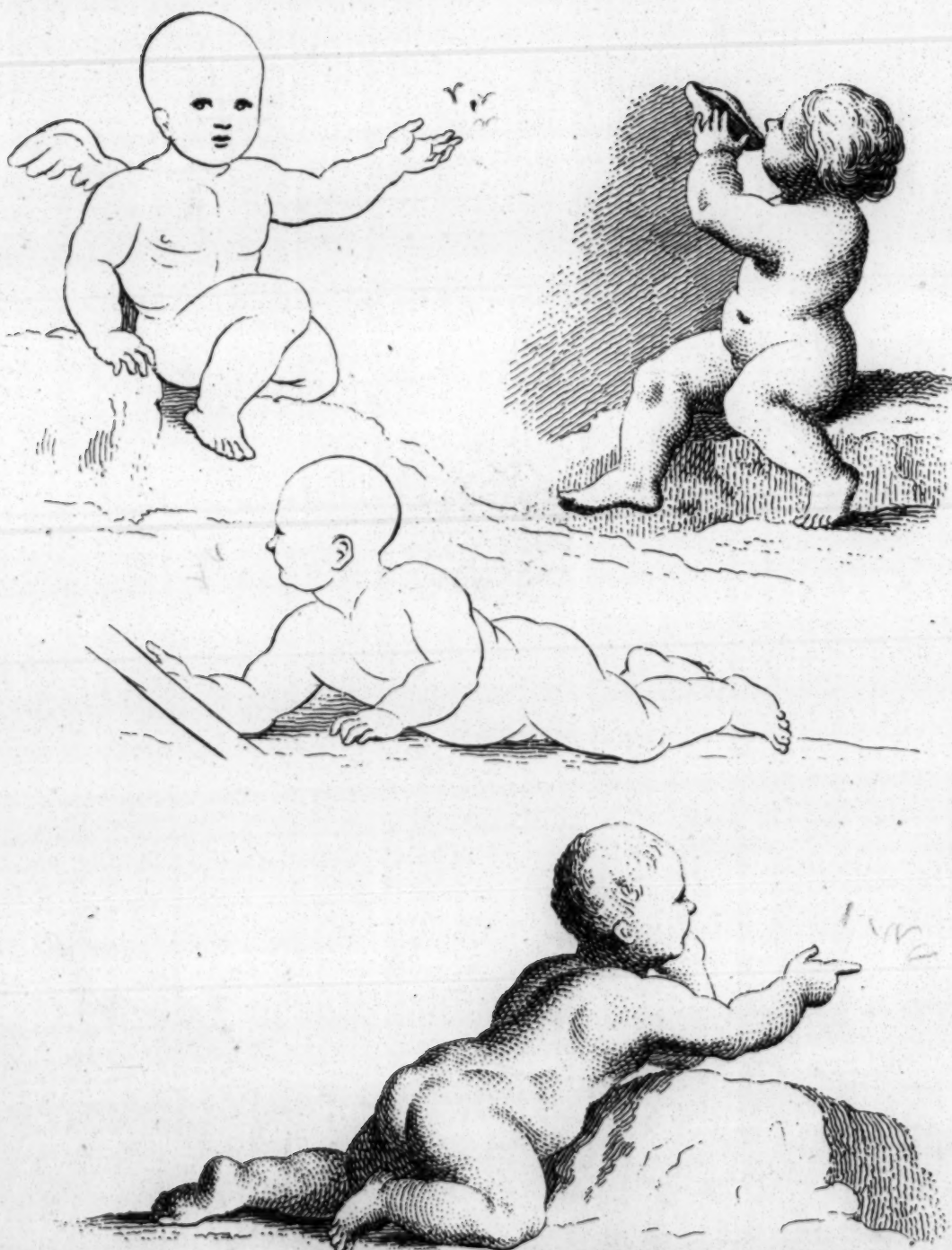








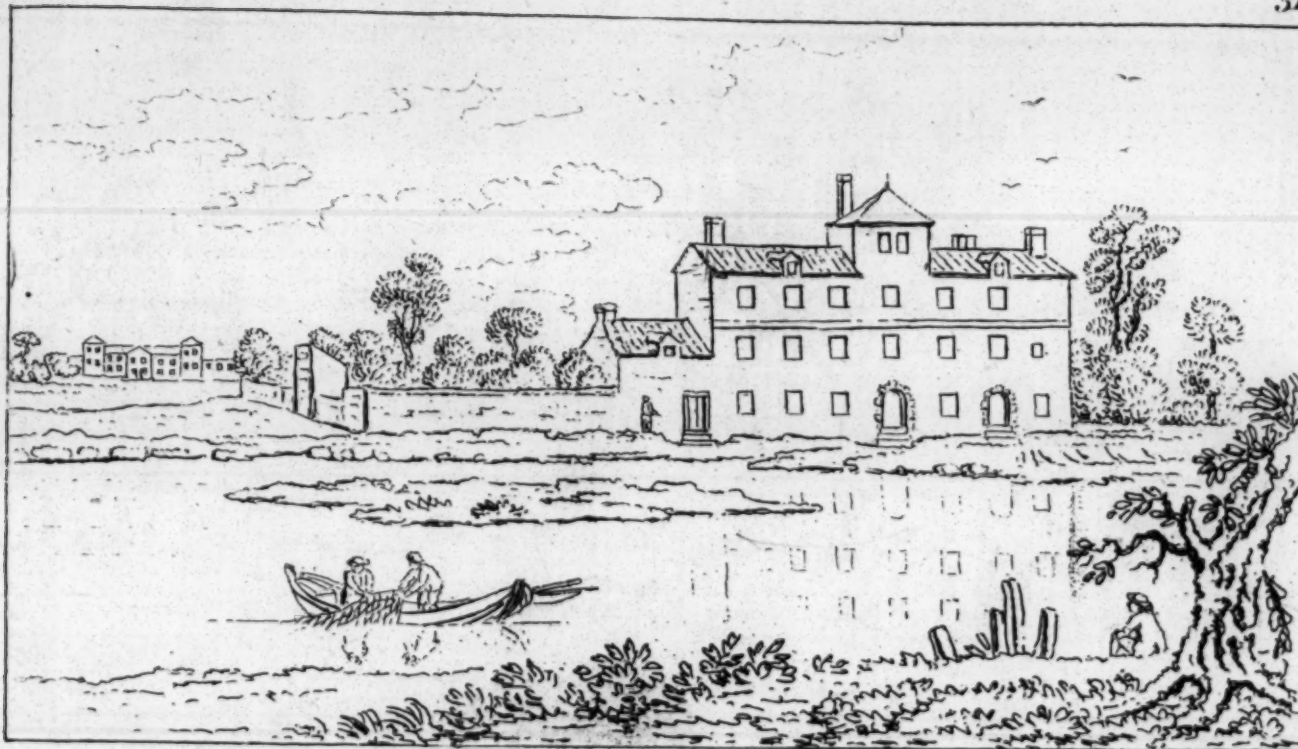




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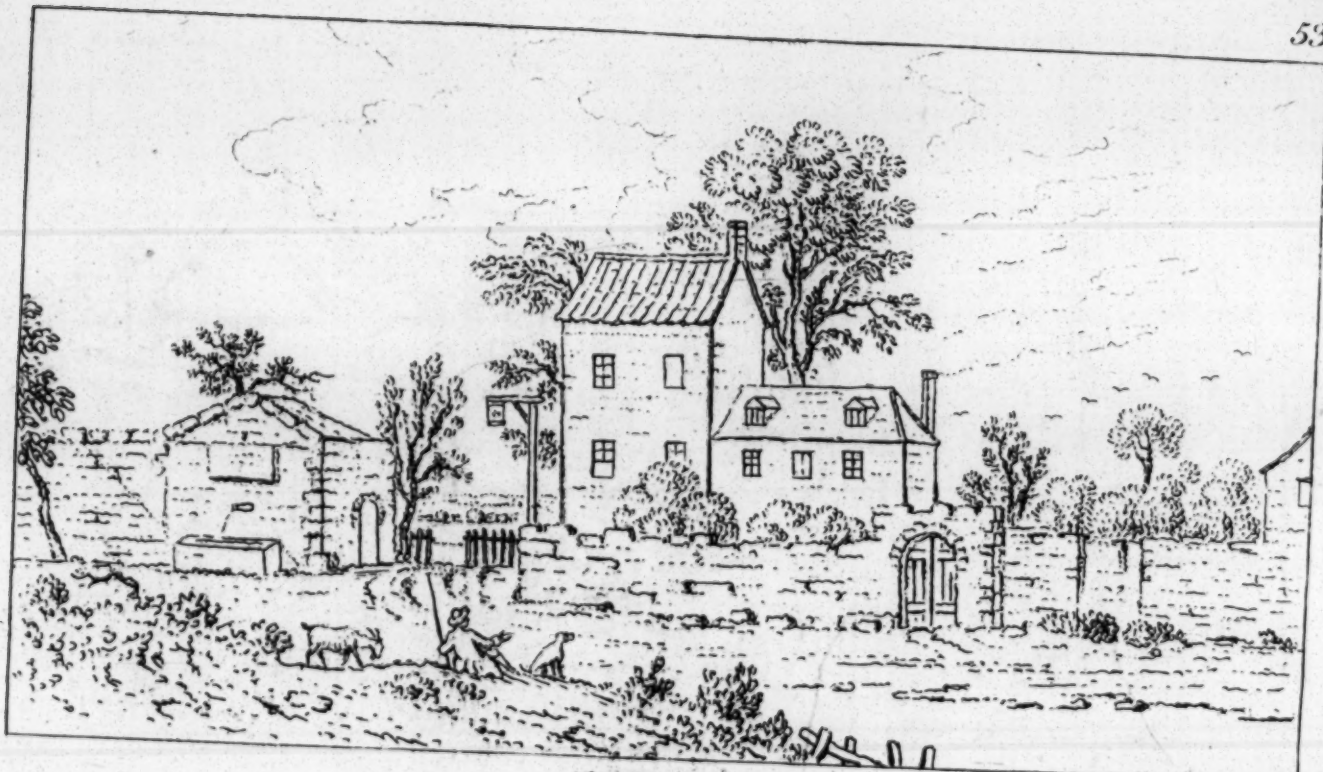
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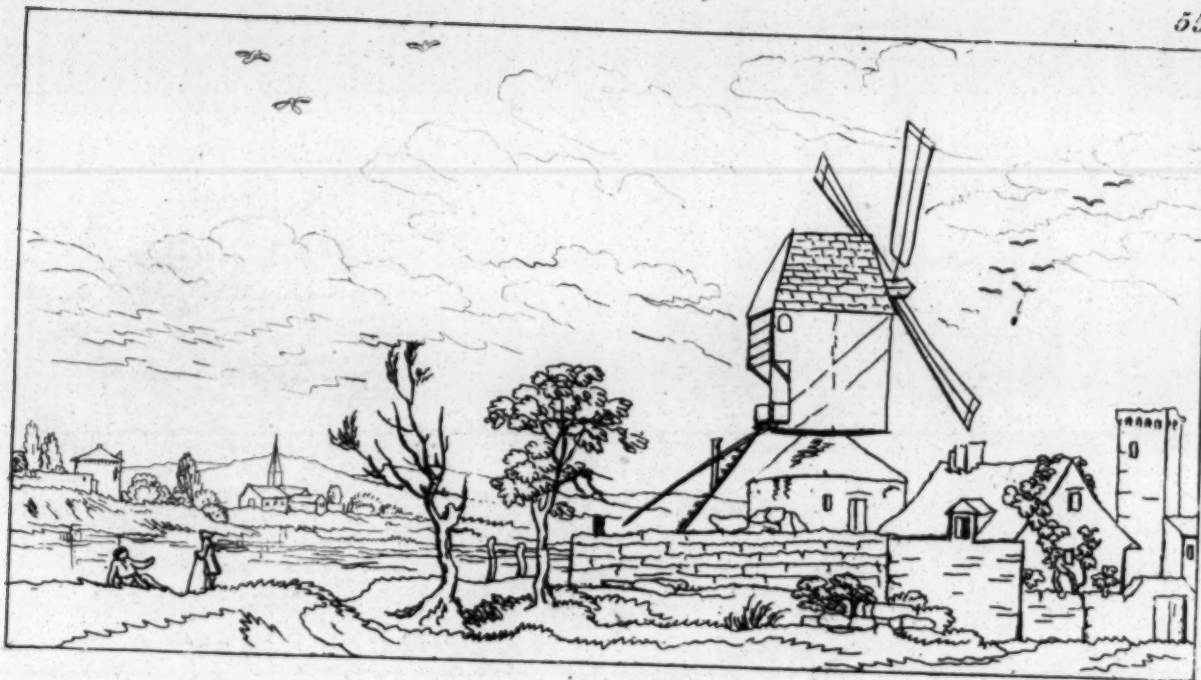
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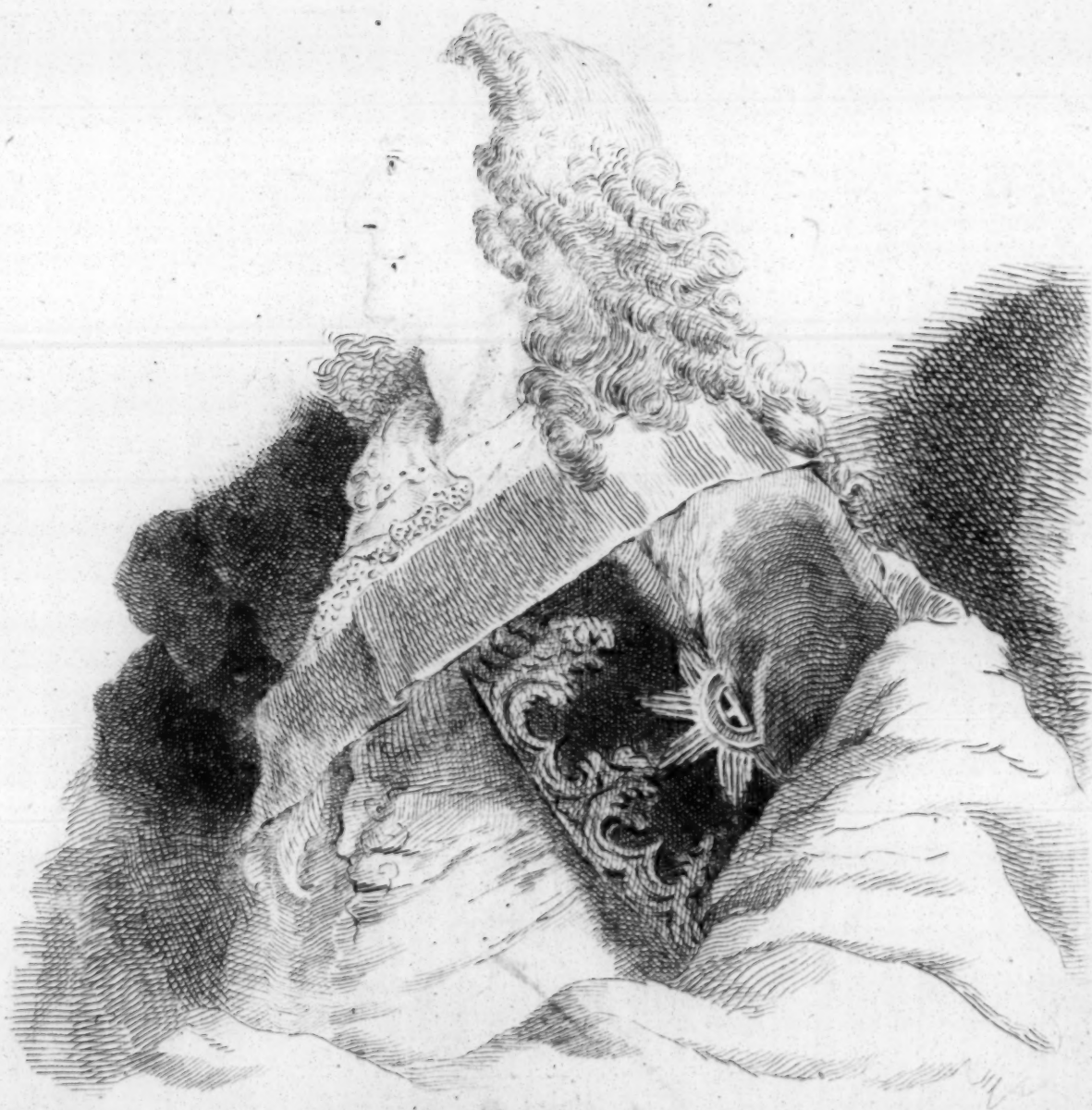
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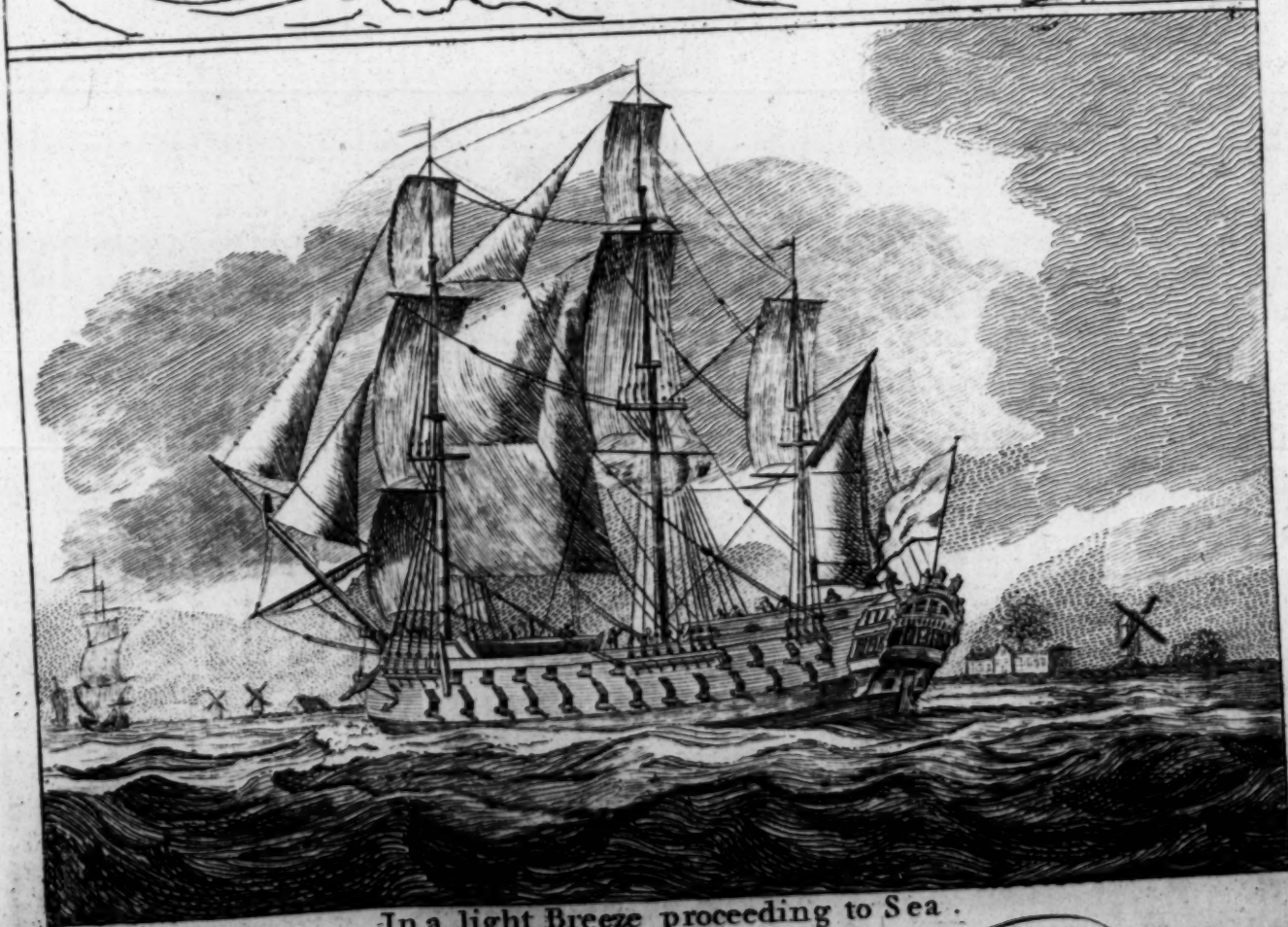
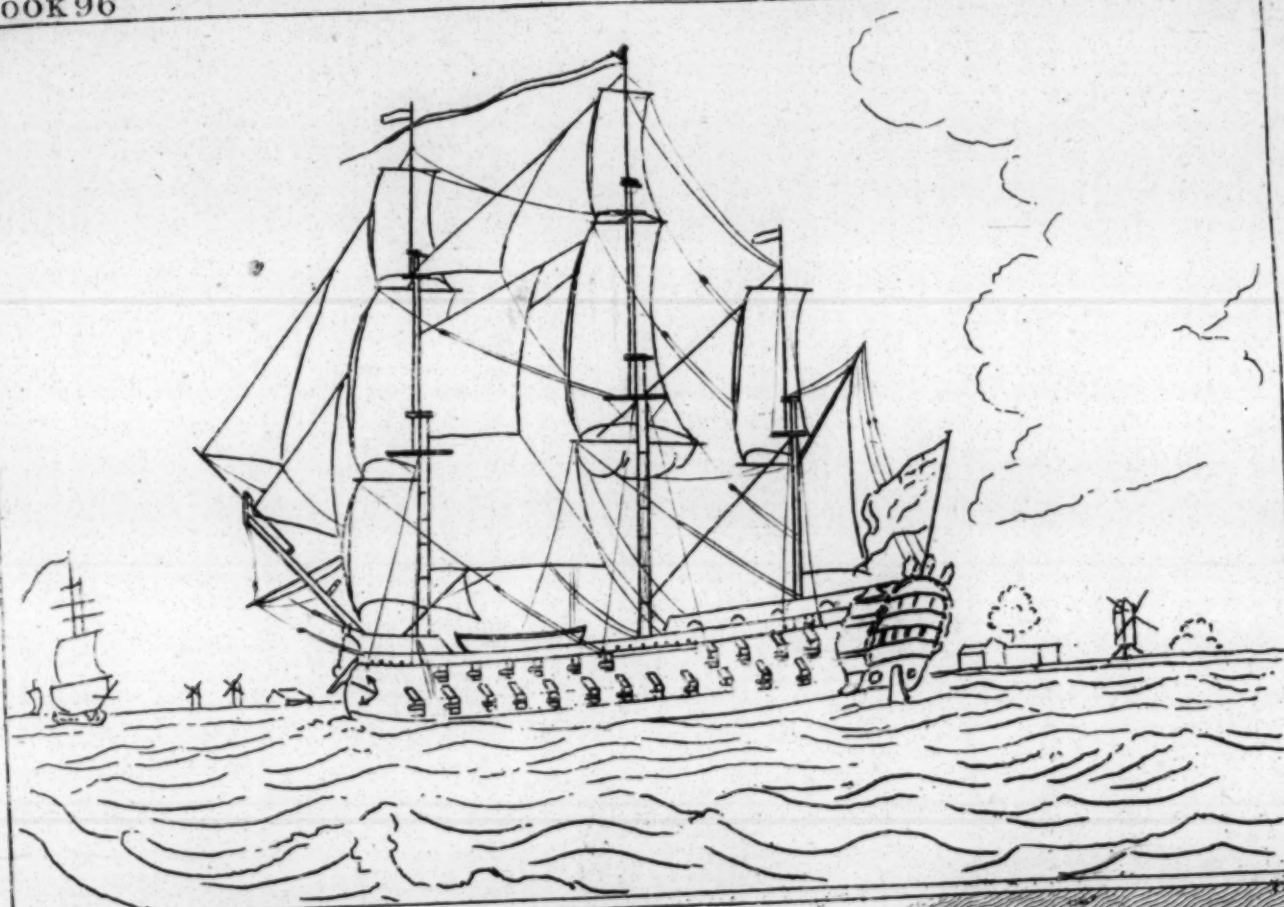
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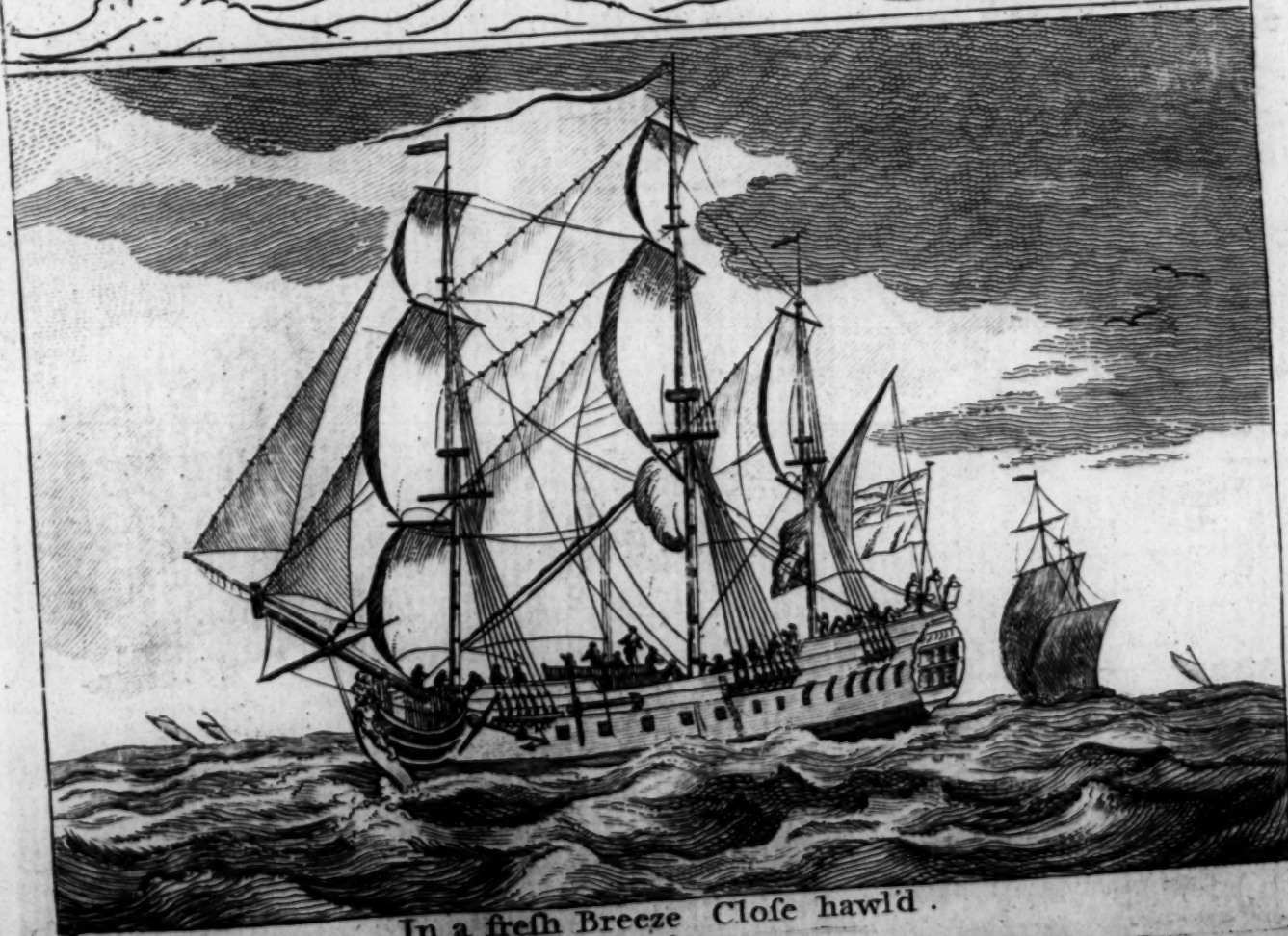
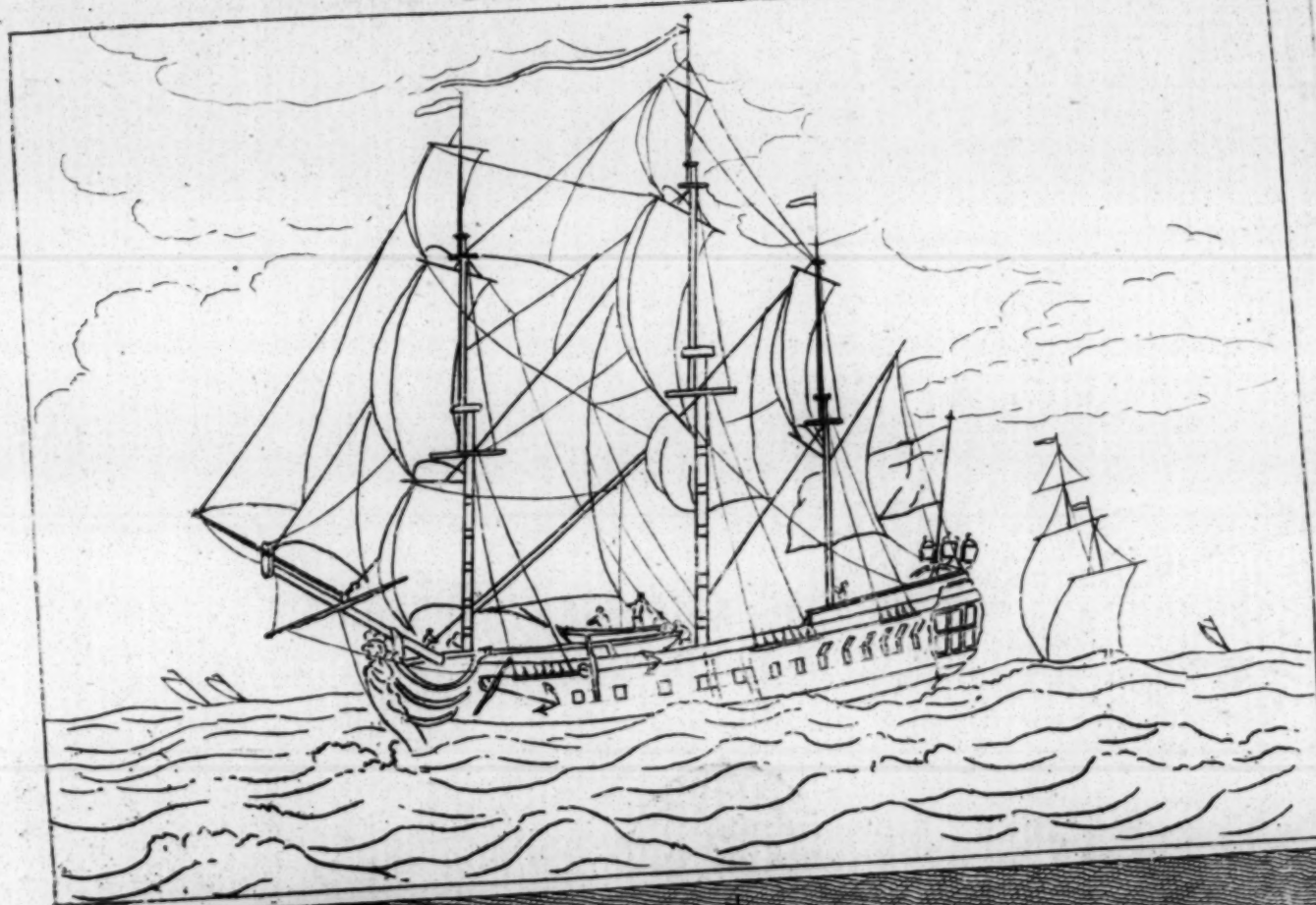




In a light Breeze proceeding to Sea.

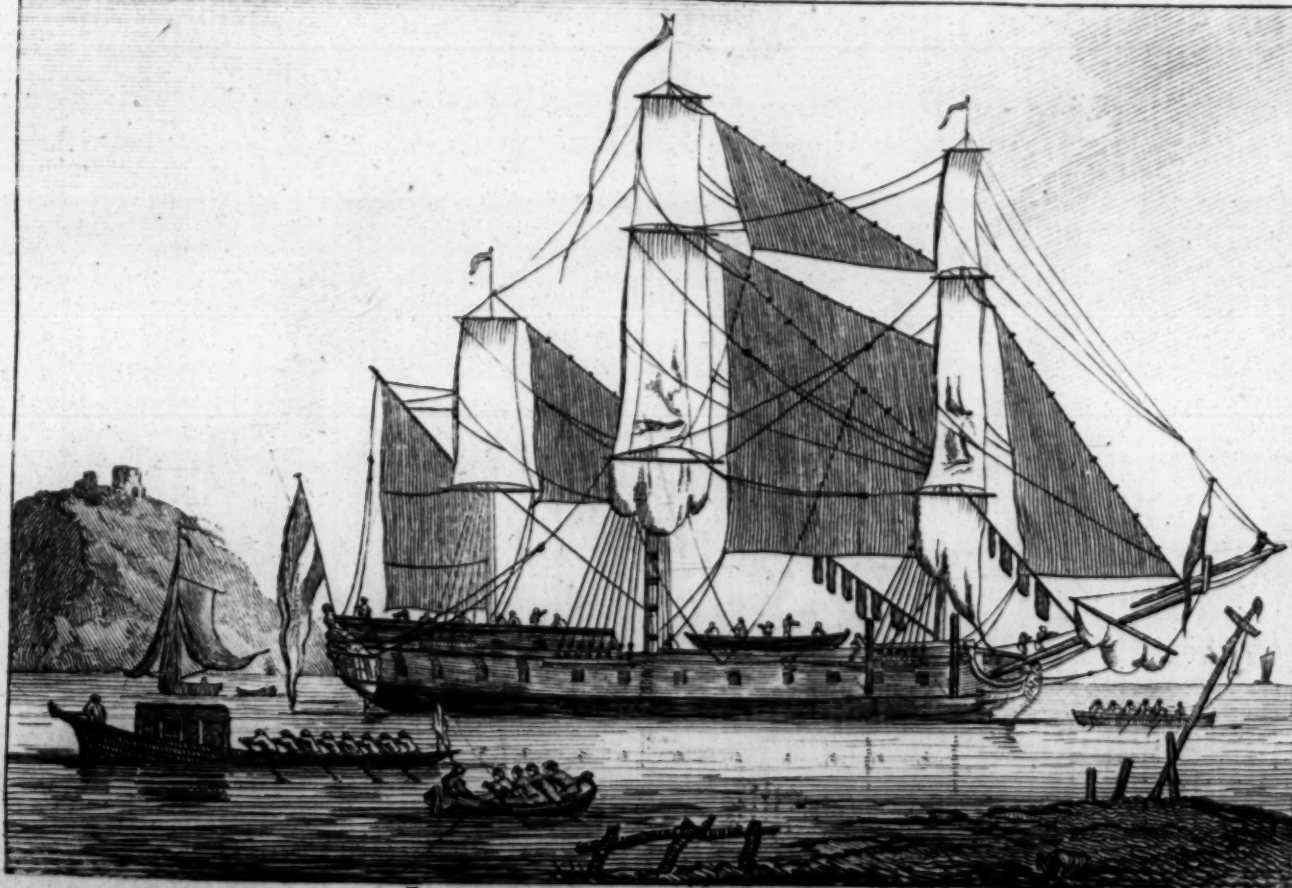
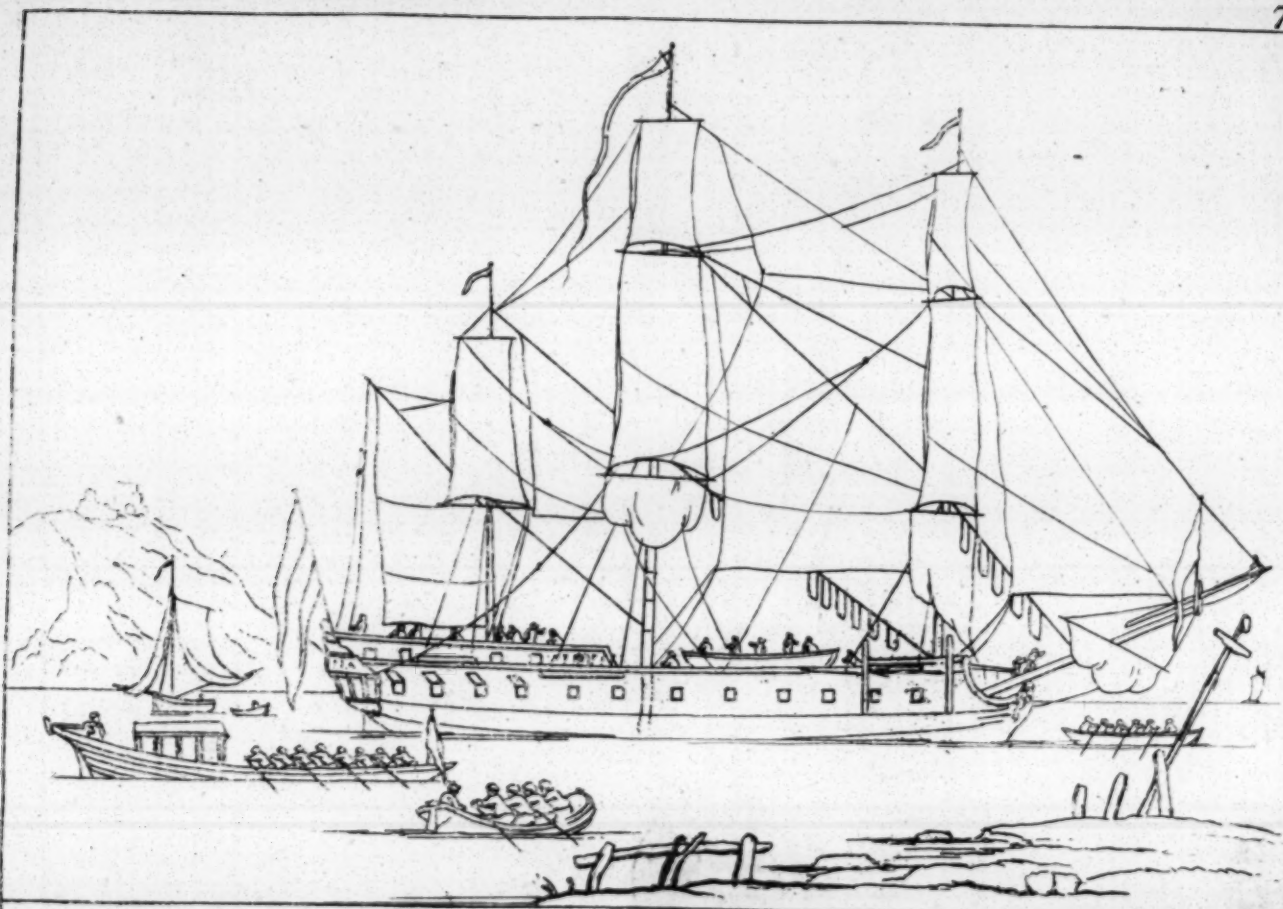
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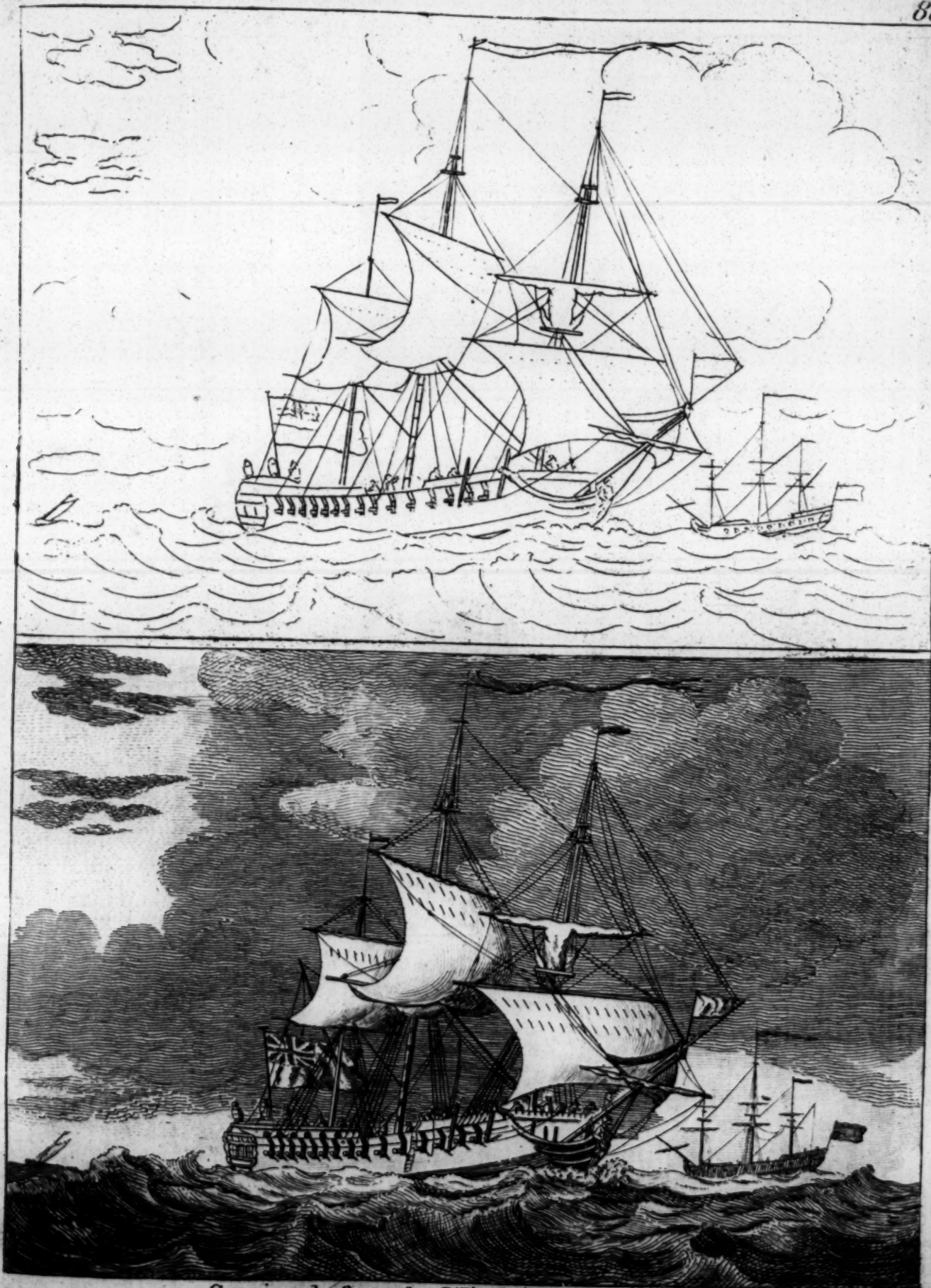
In a fresh Breeze Close hawl'd.
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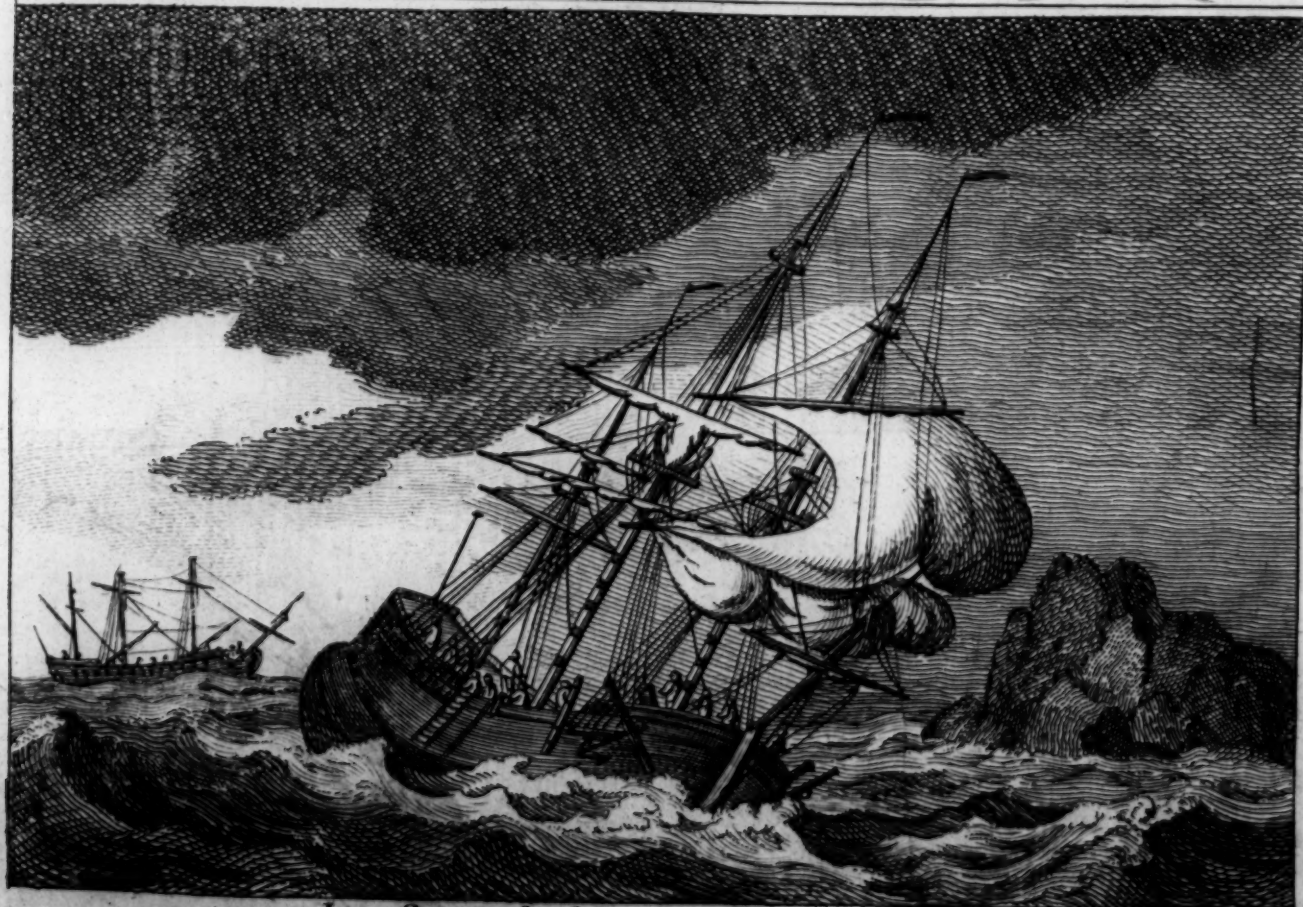
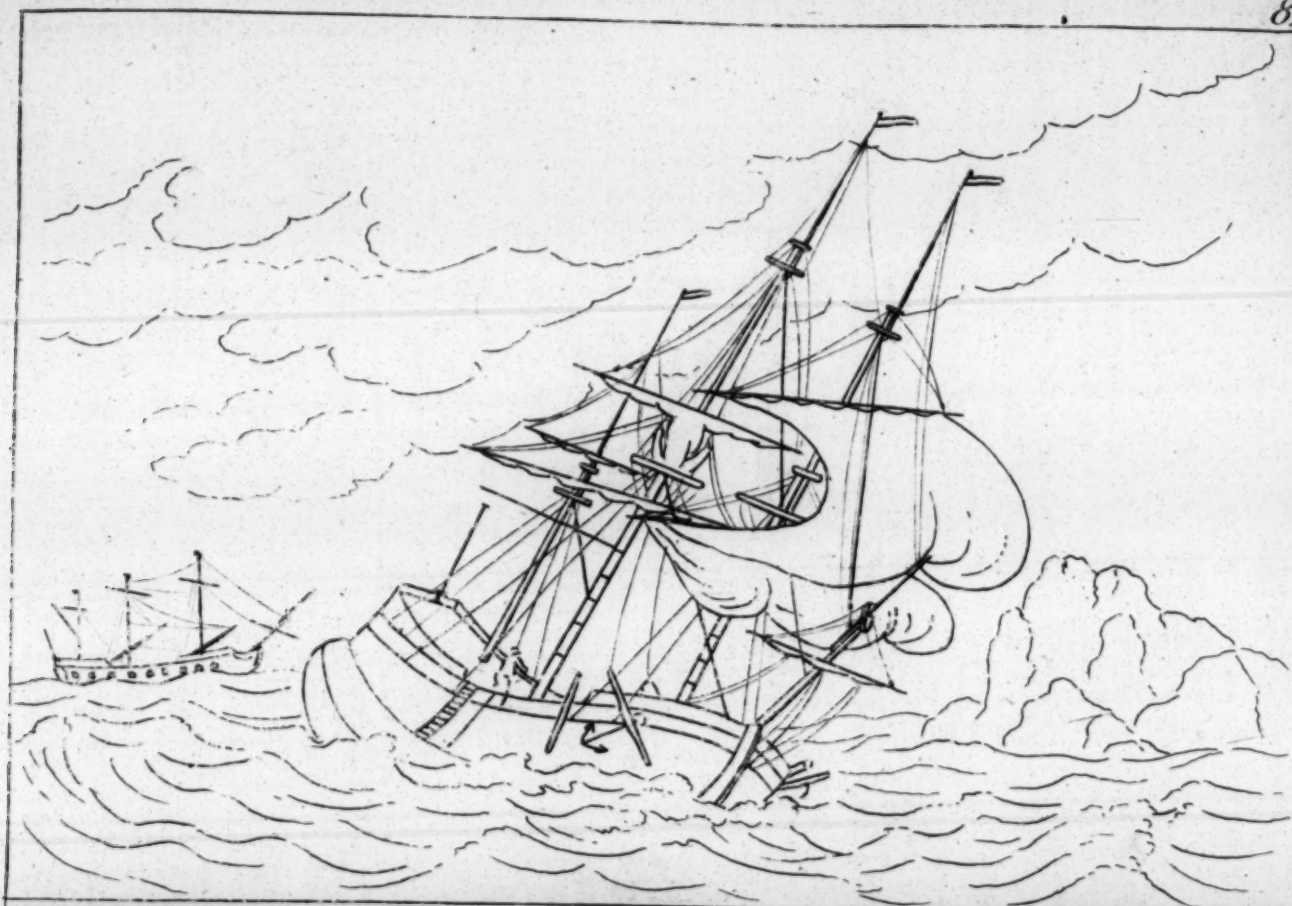
In a Calm drying Sails -
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Coming before the Wind in a strong Gale
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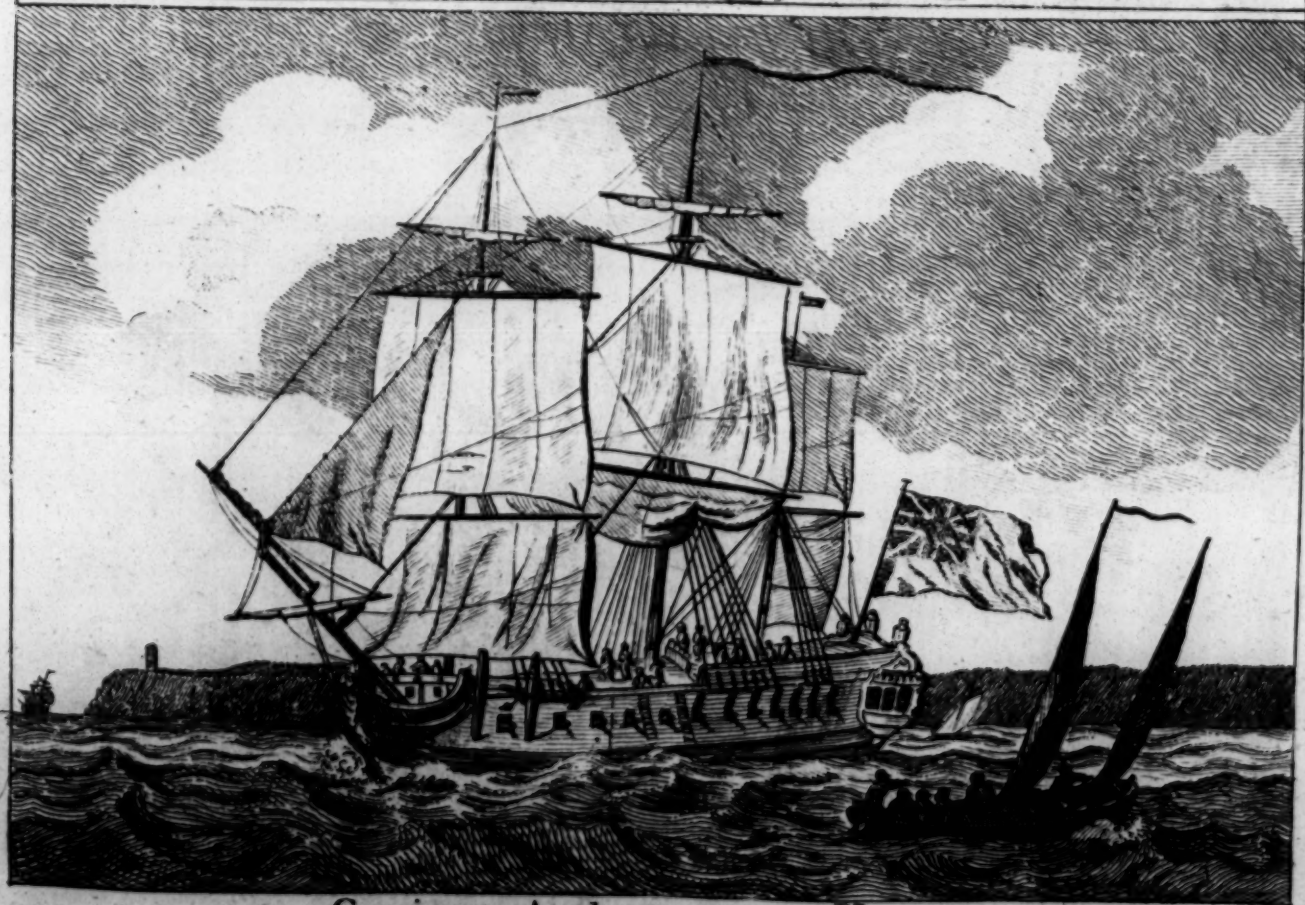
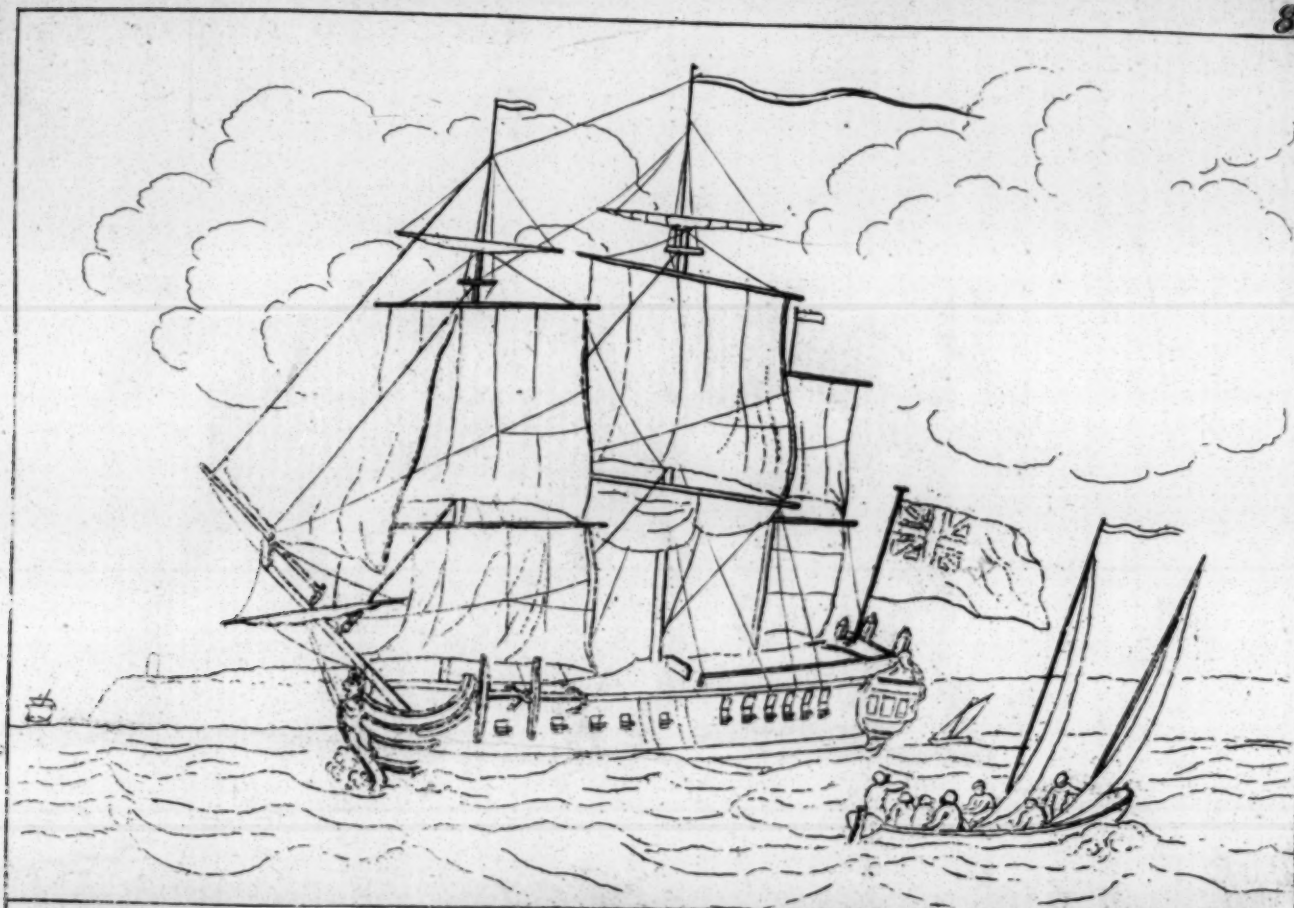


Carver

In a Storm scudding under Fore topfail .
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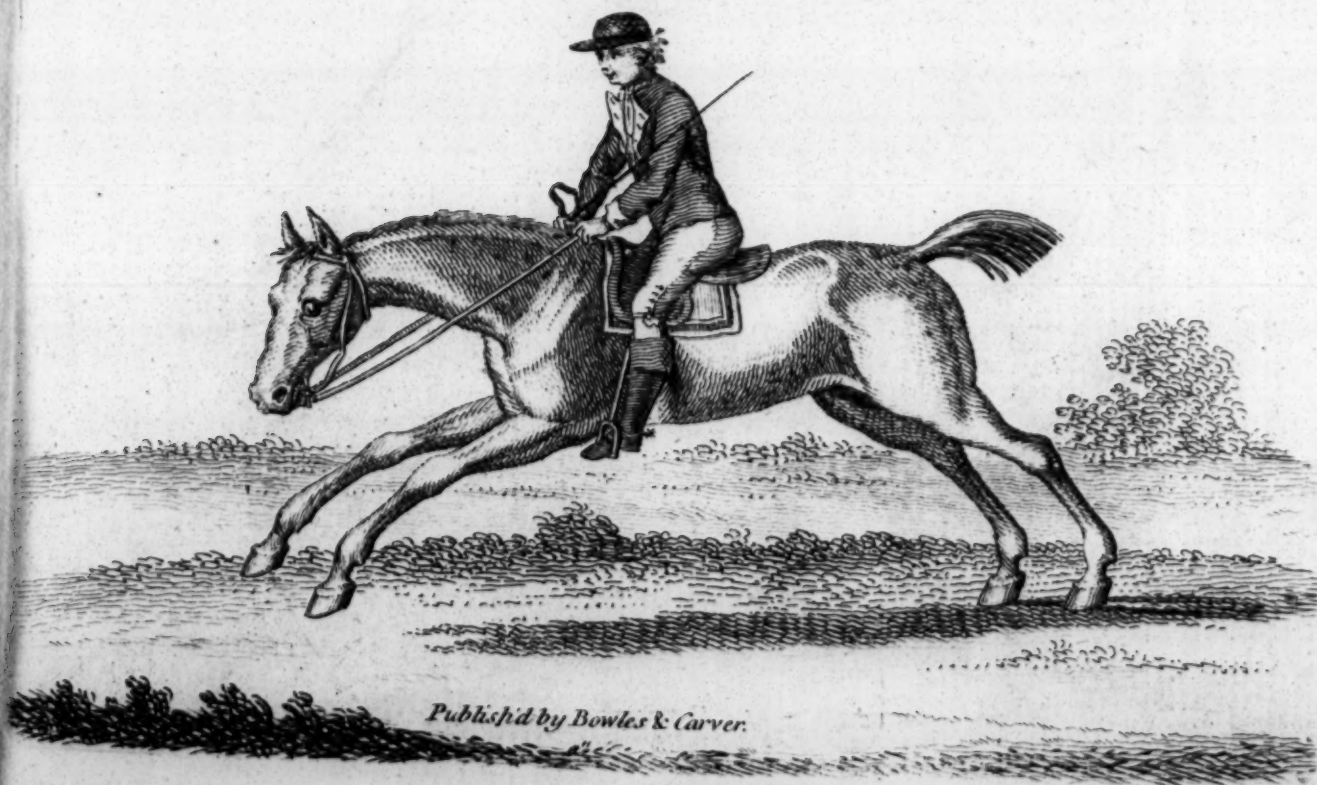
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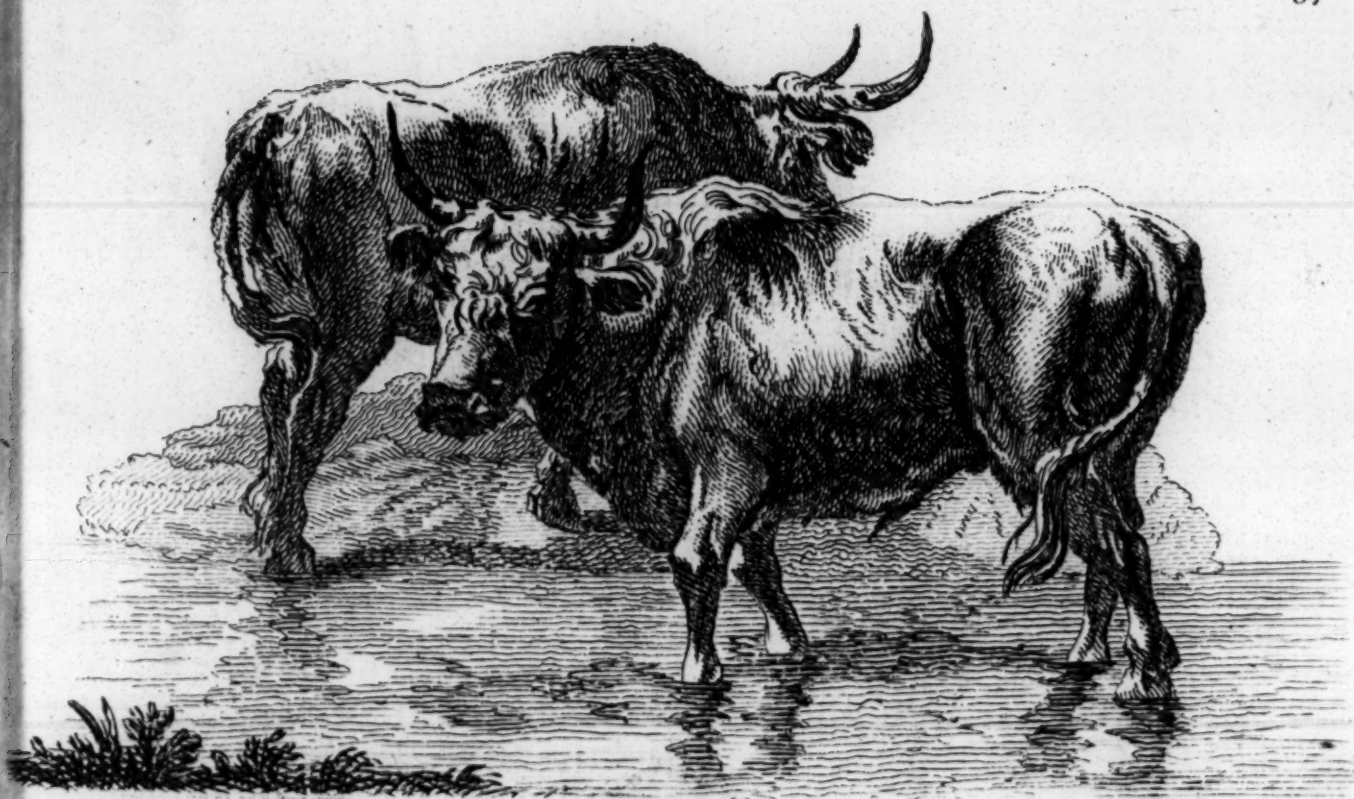




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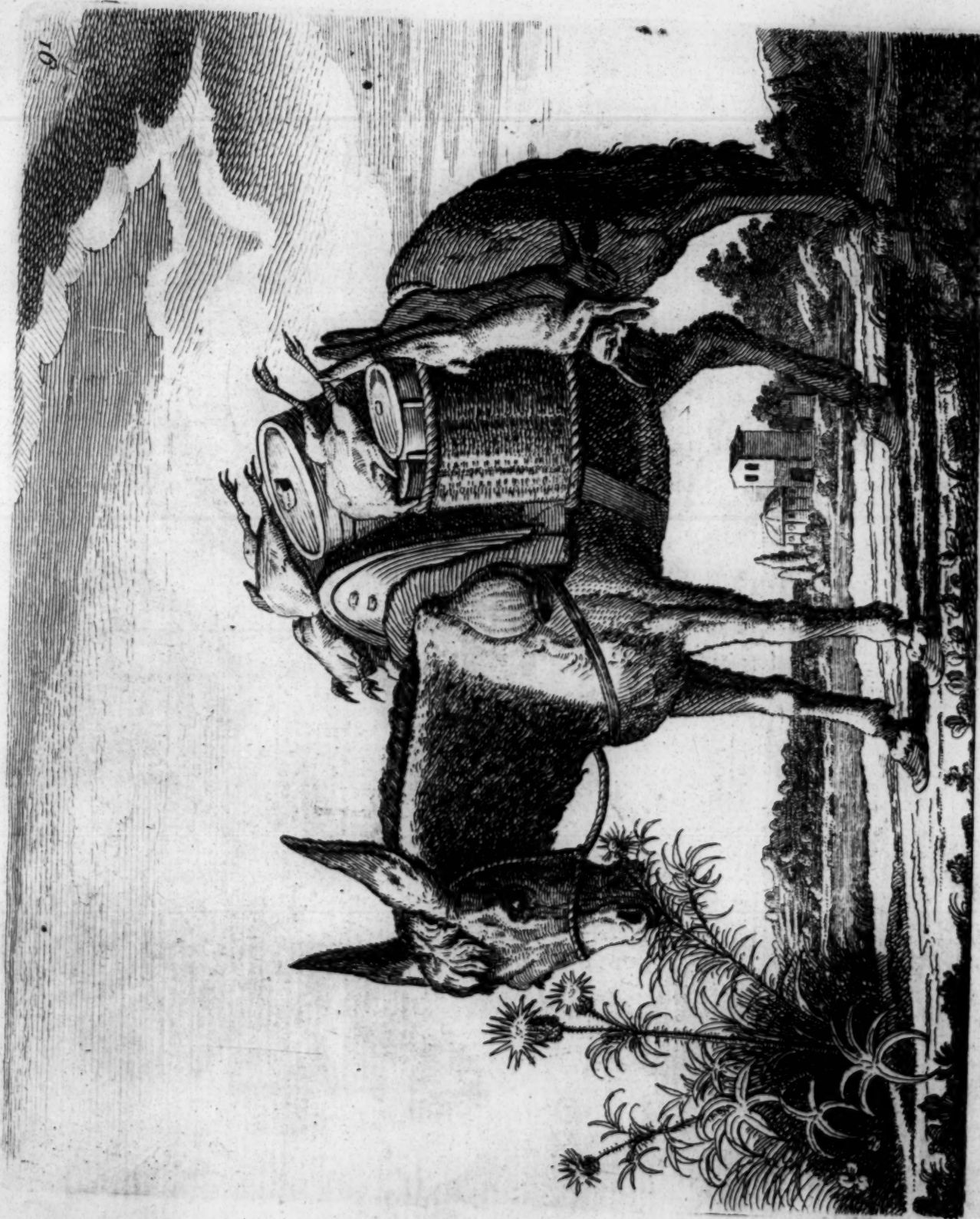
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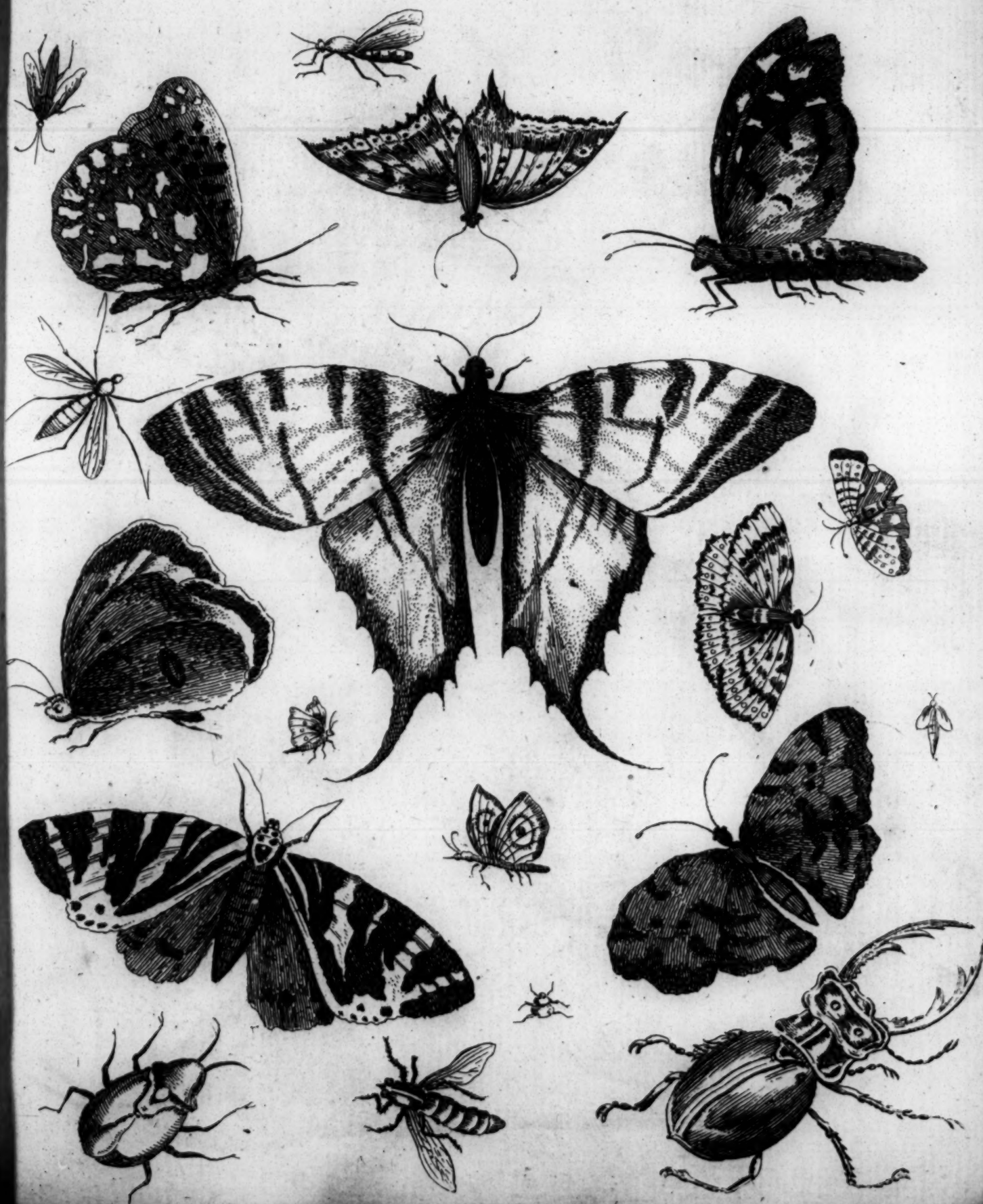


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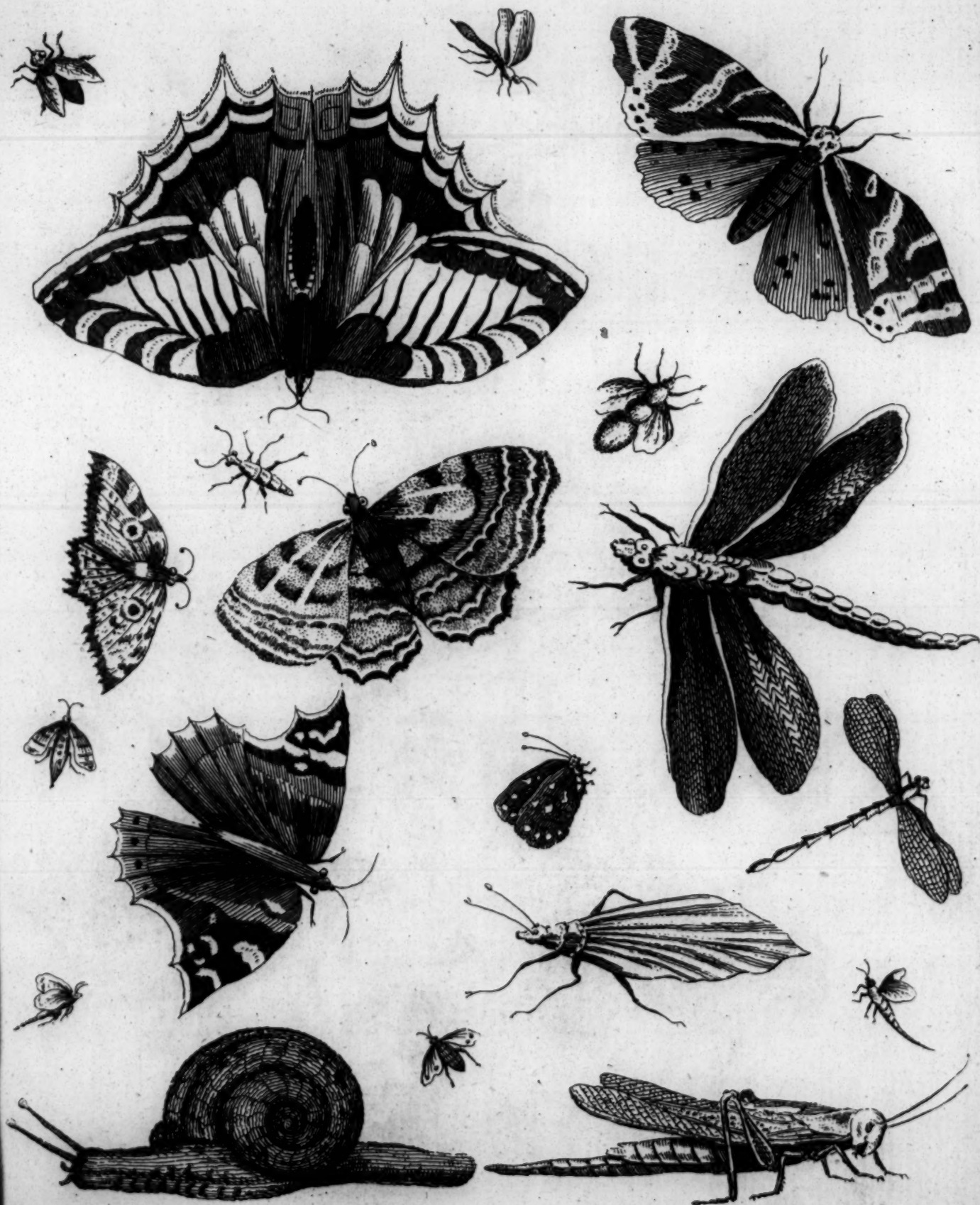
















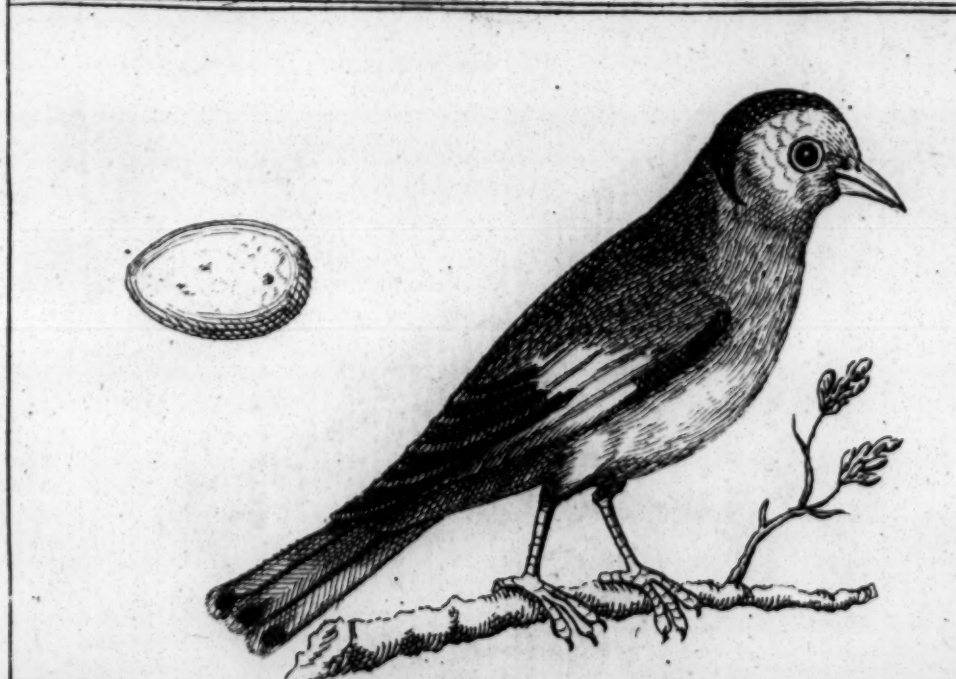
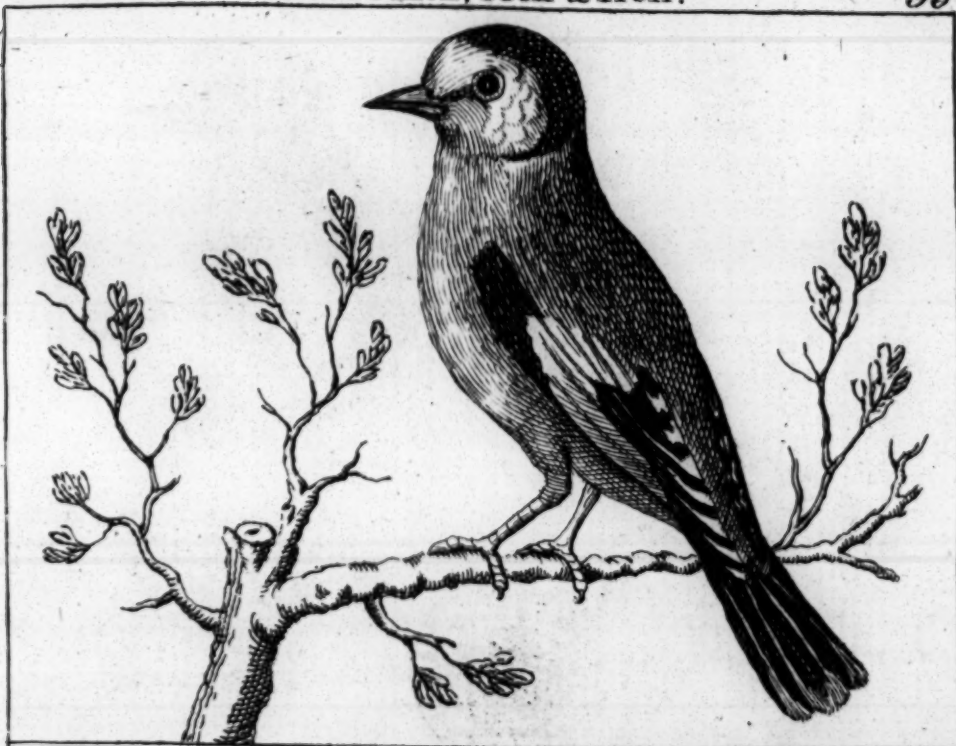
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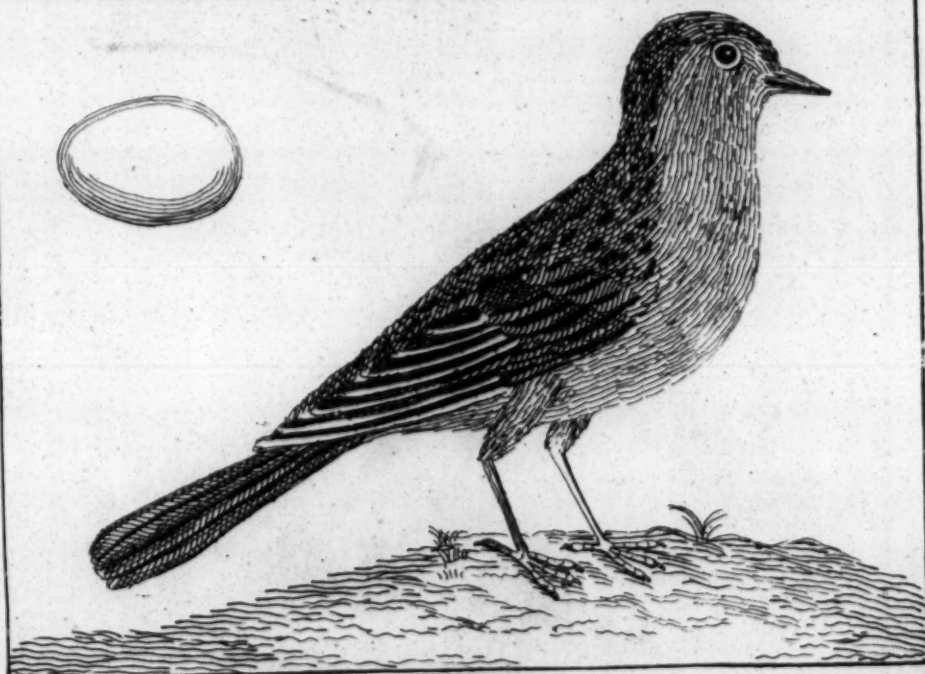
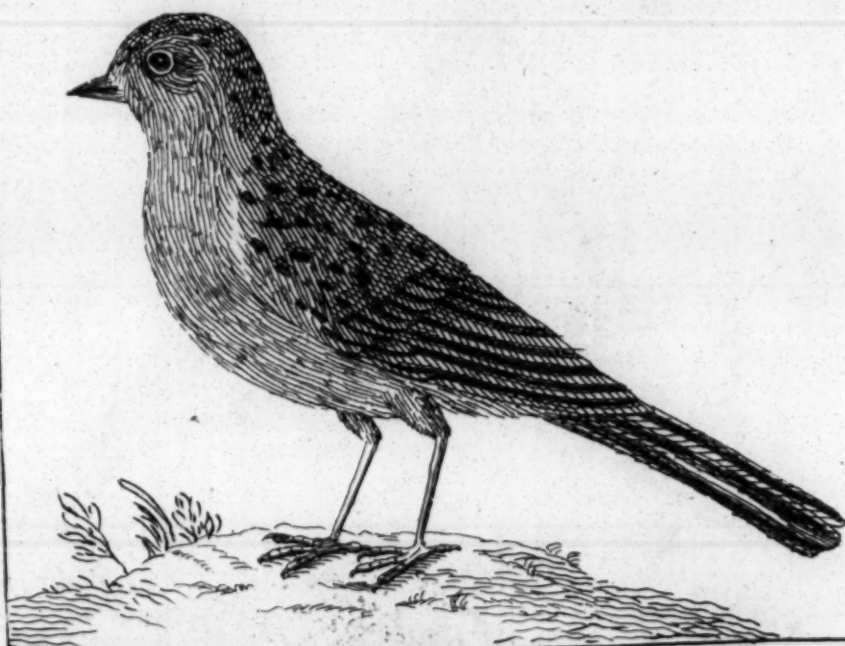


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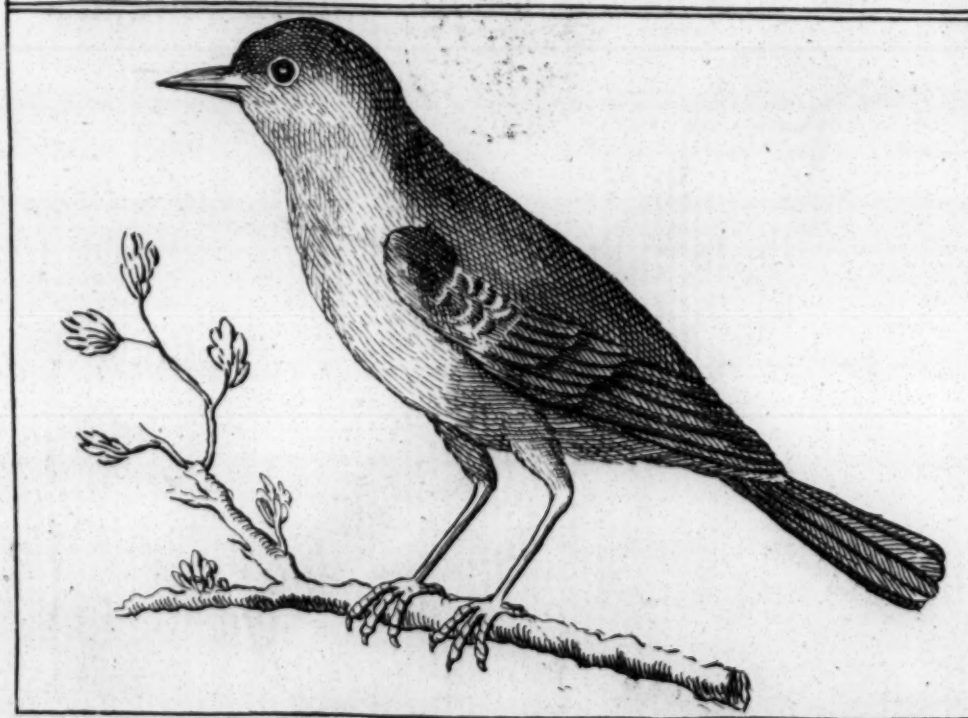
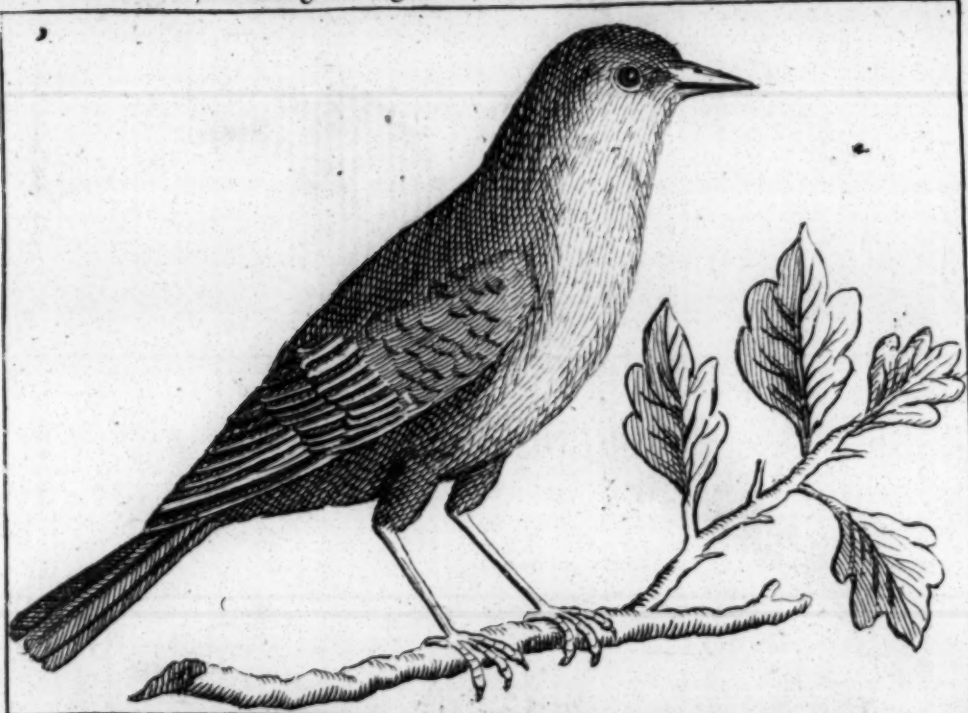




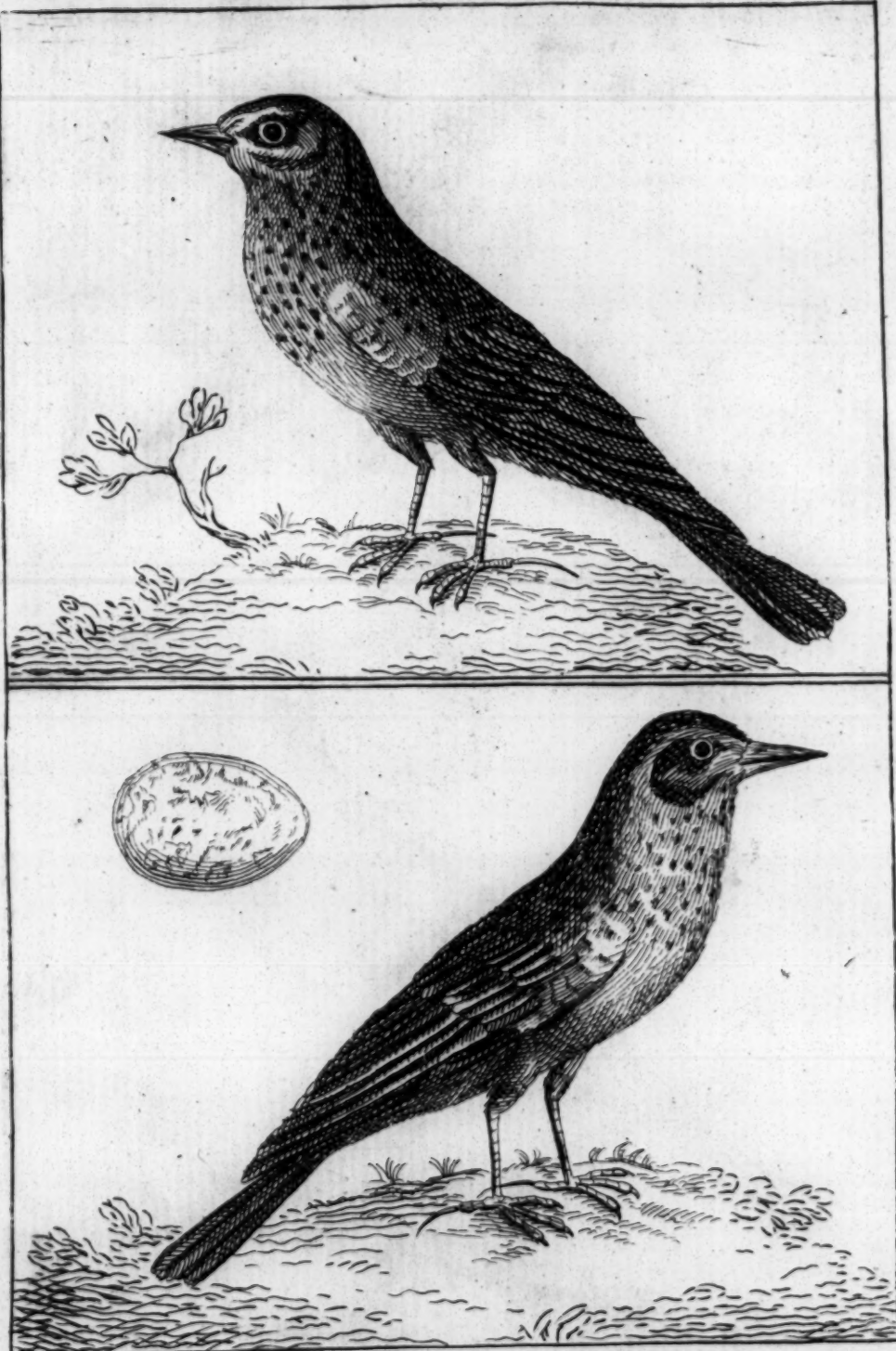










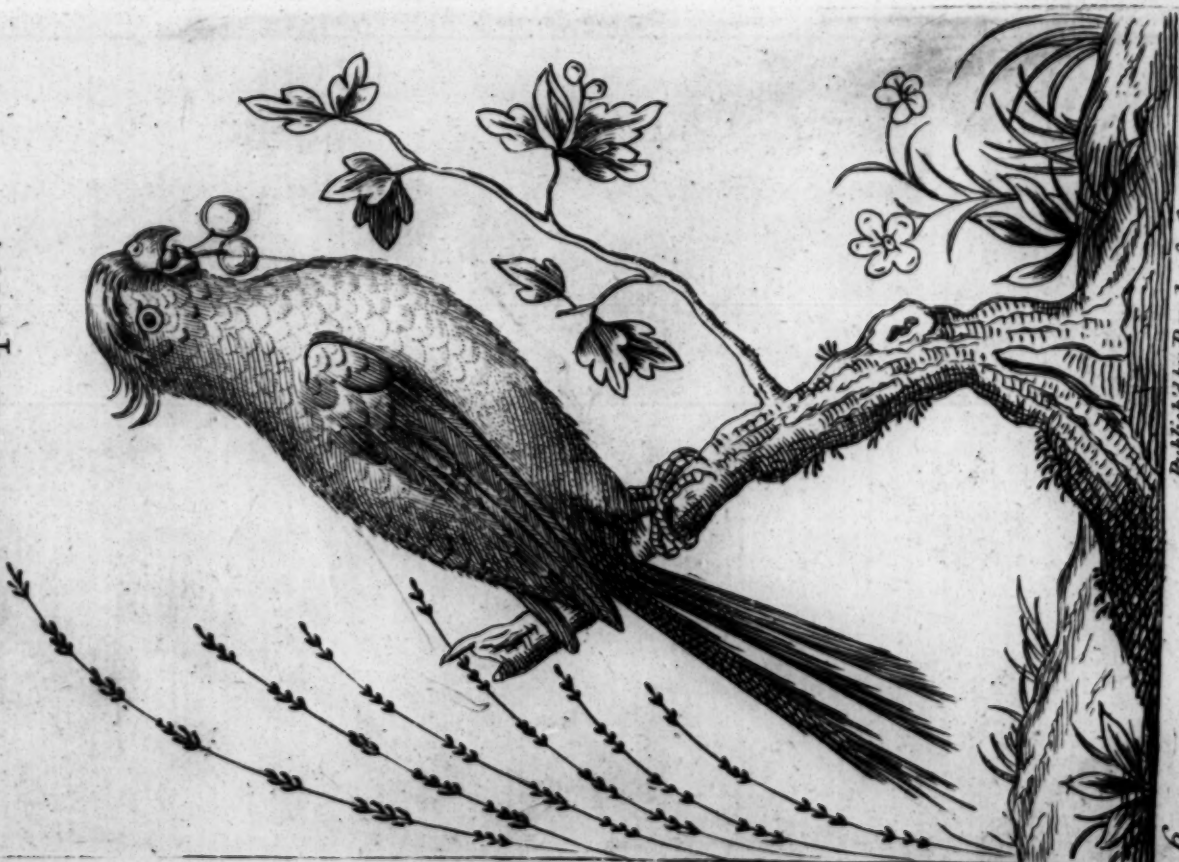


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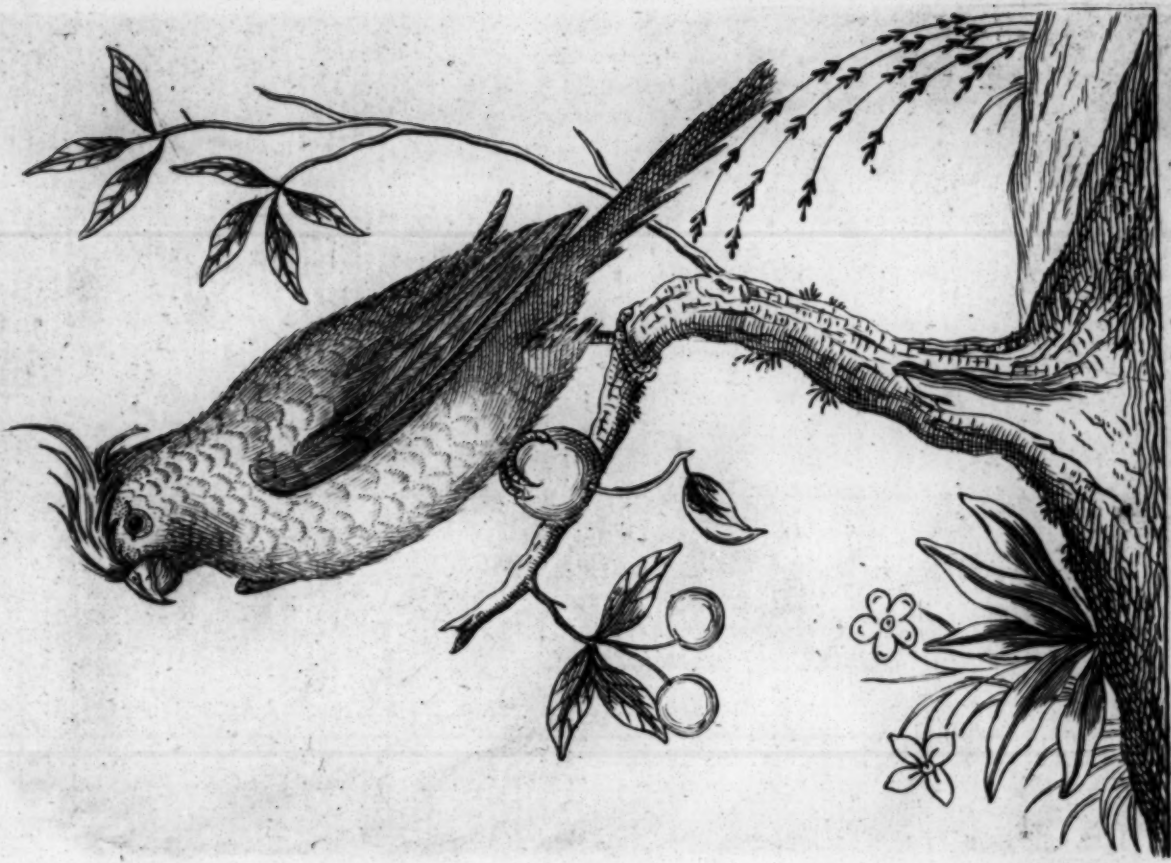


The Cock Paroquet.



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The Hen Paroquet.



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